

san francisco art institute

SUMMER

2005

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san francisco art institute

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800 Chestnut Street
San Francisco, CA 94133

Course catalogues also available online at
www.sfai.edu



SUMMER COURSES

Come and sample the culture and history of San Francisco while enriching yourself with two-, four-, and eight-week courses at San Francisco Art Institute. SFAI is one of the U.S.'s oldest and most prestigious schools of higher education in contemporary art. Our summer programs give students of all ages the opportunity to explore their creativity and build a foundation in areas of exploration stretching from painting, sculpture, and photography to interdisciplinary studies, media culture, scriptwriting, and study travel.

SFAI also offers programs for pre-college and younger students, adult continuing education students, and K-12 teachers. In the back of this catalogue you'll find descriptions of these programs and how to obtain course listings and registration information.

The majority of classes are held at our undergraduate campus (overlooking San Francisco Bay) on Russian Hill in "old San Francisco." Within walking distance of Pacific Heights, North Beach, and most of the City's museums and performance venues, it's also a bicycle ride away from the City's two largest parks, the Presidio and Golden Gate Park.

Why not study this summer at a world-class school in a world-class city?

Think about it.

4 COURSES

Here's a list of undergraduate courses organized by date and length of class. All courses are 3 units unless otherwise noted.

COURSE DESCRIPTIONS

begin on page 6.

2-WEEK INTENSIVES

May 31–June 11

Graphic Agitation: Artists Express
Outrage (Design+Technology)

Professional Practices Stripped Bare:
The Art World, Theory, and Practice
(Interdisciplinary)

An Aesthetics of Dysfunction:
Failed Spectacles, Disasters,
and Technological Breakdowns
(Interdisciplinary)

Living and Breathing Painting
(Painting)

Contemporary Concepts in
Representation (Painting)

Polaroid Transfers, SX-70
Manipulations, and Digital Printing
(Photography)

Garden Society (Sculpture)

2-WEEK INTENSIVES

August 15–26

Art on Paper (Drawing)

Scriptwriting (Design+Technology)

The Language of Aquatint
(Printmaking)

4-WEEK COURSES

June 20–July 15

Artists Expanding the Mind:
Projects in Extra-Sensory Perception
(Design+Technology)

Narrative Drawing (Drawing)

Hi-Definition Research Lab: Graphical
HD Cinema (Filmmaking)

Textuality and Images: Special Topics
(New Genres)

Painting II/III (Painting)

Direction and Inspiration in
Photography (Photography)

4-WEEK COURSES

July 18–August 12

Outing Your Work: Socializing,
Blogs, Press Releases, and Instant
Messaging (Design+Technology)

Found-Footage Filmmaking
(Filmmaking)

Visiting Artist Studio: Pushing the
Narrative Boundary (New Genres)

Materials of Painting (Painting)

The Alternative Alternative:
Photography Ideas and Experimental
Practice (Photography/Sculpture)

Going, Doing Digital (Photography)

8-WEEK COURSES

June 20–August 12

Art History C: Identity in Contemporary Visual Art (Art History)

Humanities Core A: Gender Issues from Antiquity to the Middle Ages (Humanities)

Humanities Core B: Identity and Difference in the Making of the Modern World (Humanities)

Installation (New Genres)

Undergraduate Tutorial (Painting)

History of Photography (Photography)

Topologies: Special Topics (Photography)

Undergraduate Tutorial (Photography)

SPECIAL SESSIONS

May 16–August 12

Internship Course (Community Opportunities)

July 1–29

Exquisite Corpse: Cabaret Voltaire 2005 (Interdisciplinary)

July 5–August 19

Real Movies for Real People (Filmmaking)

August 12–19

Art Writing Conference (Art History)

STUDY/TRAVEL

June 25–July 13

Italian Art & Contemporary Culture (Interdisciplinary)

July 4–15

Walking-Thinking-Walking: A Workshop in Switzerland (New Genres)

July 29–August 23

Ladakh, India (Interdisciplinary)

Graphic Agitation: Artists Express Outrage**INSTRUCTOR**David Attyah**DAYS**M–F**TIME**9:00am–6:00pm**LOCATION**CDM2/16B**COURSE CODE**DT-220-1

Inexpensive publishing technologies, such as digital offset printing and on-line publishing, have helped artists to enter public debate. However, digital technologies have also accelerated the proliferation of opinions, images, and media noise in the public sphere. Do artists merely add to media overload, dumping opinions and pictures into the sludge of spam, movie posters, FOX News reports, and advertisements on every public surface from coffee cups to apartment buildings?

This course considers how artists can express a compelling social point of view using digital imaging technologies and on-line publishing resources. This process will entail planning in both the production and distribution phases. Students will carefully design unique images and interactive experiences that prompt the political imagination. They will devise effective distribution strategies that cut through media overload and address audiences directly.

No simple sound bites or sloganeering here. Throughout the semester we'll consider how to develop visual vocabularies that express the nuances of dissent, challenge mainstream

advertising and governmental imagery, and locate artworks in the public realm and cyberspace that reflect the diversity and complexity of the polity. This course is suited for students who engage in graphic expression and have skills in traditional and digital technologies including: drawing, painting, printmaking, digital imaging, photography, graphic design, multimedia, and web authoring.

Satisfies Design+Technology Elective or Elective Studio for Non-Design+Technology Majors; satisfies an Elective Studio for the Center for Media Culture and the Center for Word, Text, and Image.

DAVID ATTYAH is a public artist and co-founder of the activist/artist collaborative THINK AGAIN. THINK AGAIN's work combines grassroots politics, cultural theory, sociological evidence, and humor to create a visual language for addressing public life. THINK AGAIN published its first monograph, *A Brief History of Outrage*, distributed by D.A.P./Distributed Art Press. More information on THINK AGAIN can be found at www.agitart.org.

Professional Practices Stripped Bare: Art World Theory and Practice

INSTRUCTOR Amy Ellingson

DAYS M-F

TIME 1:30-6:00pm

LOCATION R-CR

COURSE CODE IN-190-1

This course familiarizes students with the theory and history of the art institutions that shape artists' careers, and will provide practical strategies for negotiating the art world in general. The course is organized by topic with equal attention given to both the discussion of theoretical readings and practical professional issues.

The course offers a theoretical perspective on the art world's systems, structures, and institutions that dictate aesthetic and market values. How do we determine the aesthetic, monetary, social, personal, and spiritual value of art? How does value accumulate? In this part of the course we will address the various methods of finding meaning (and therefore, value) in works of art; the economy of the art world; money, authority, and power; the various contexts for works of art; the roles of museums, galleries, and art journals; mass culture, advertising, and marketing; hype and 'spin'; and the perceived and actual value of the Master of Fine Arts Degree.

The course will also offer practical information addressing the professional life of the artist. How does one navigate the art world? We will address

"the day job," careers in and out of the art world, apprenticeships, grant writing, open studios, foundations, residencies, and other forms of financial and professional support. In addition to the traditional artist/gallery relationship, the course provides alternative scenarios for artists to develop careers. We will cover the portfolio and how it can be organized for different presentations to non-profit spaces, galleries, collectors, media, public commissions, consultants, and so on. In addition to documentation, marketing, and promotion, topics include: designing show announcements, assembling a mailing list, networking, organizing and promoting an exhibition, collaborating with existing venues, and how to value, price, and insure work. While acquiring these practical skills, students ultimately learn how to speak articulately and concisely about their work.

Students will finish the course with an understanding of the theory and history of the art world. They will have developed the practical tools to function as professionals and, not least of all, developed a clear sense of their own motivations and commitment to their work.

2-WEEK INTENSIVES

May 31–June 11

**An Aesthetics of Dysfunction:
Failed Spectacles, Disasters,
and Technological Breakdowns****INSTRUCTOR** Melissa Ragona**DAYS** M–F**TIME** 1:30–6:00pm**LOCATION** Studio 26**COURSE CODE** IN-190-2

Satisfies Major Studio Requirement for Interdisciplinary majors or Elective Studio Requirement for Non-Interdisciplinary majors.

AMY ELLINGSON is resident faculty in the Painting Department. Her paintings have been exhibited nationally. Most recently her work has been on view at: Charles Cowles Gallery in New York; in *Matter & Matrix* at Scripps College in Claremont, CA; and in *Ec/centric Compositions* at Haines Gallery in San Francisco. Ellingson is the recipient of an ArtCouncil 1999 Grant to Individual Artists. She received a BA in Studio Art from Scripps College in 1986 and an MFA from CalArts in 1992.

An Aesthetics of Dysfunction is a study of the sublime and often ridiculous (or incredulous) moments of technological breakdown, urban and rural disaster, and sudden blows to the authority of cultural or political icons. Since the World Trade Center tragedy and the ensuing Iraq War, our questions have changed and become more immediate. What happens to a great object or event after it has fallen or failed? How do objects or events enter our memory in aesthetic terms? Is the aestheticization of something lost or failed a way of coping with the failure? What happens when the failure is reenacted as artistic practice? When does art become dangerous?

In this course we will explore the aesthetic dimensions of supposed greatness in technological wonders, empires, icons of beauty, and architectural feats. We will also explore how B-aesthetics (B-movies, B-actors, etc.) are established and cross over both popular culture and high art practices. We will examine the ethical debates that have arisen from art projects that flirt with danger, and/or aestheticize personal tragedies or social-political disasters.

These inquiries will be conducted primarily as a film and video class. We will explore questions of spectacle, disaster, and modernity through several theoretical models. These models include the specular theories of Paul Virilio; the psychoanalytic models of Freud and other film theorists who have elaborated on Freud and Lacan in their work; and the Nietzsche-inspired paradigms proposed by Bataille. By traversing several cycles of films that address the critical and farcical traditions of dysfunction and disaster in cinema, this course will pose several provocative questions. How is modernity constructed around various levels of crisis or catastrophe as represented in film and popular culture? How do readings of spectacle change as they pass from early modernity to a post-apocalyptic late-capitalism in which spectacle is a parody of its earlier glamour? How fear, pain, and power aestheticized by a culture of disaster and dysfunction? Is this aestheticization dangerous, or can it transform us in ways that are pleasurable and politically and erotically subversive? These are just a few of the questions we will address together in this seminar.

Satisfies Major Studio Requirement for Interdisciplinary majors or Elective Studio Requirement for non-Interdisciplinary majors; satisfies an Elective Studio for the Center for Media Culture and the Center for Public Practice.

MELISSA RAGONA is visiting faculty and a visiting faculty member at Carnegie Mellon University's School of Art. Her research interests include: 20th-century American and European film history and theory, popular culture and critical theory, and 20th century aesthetics and Feminist theories. Recent publications include: *Conversation as Found Sound: Warhol's Recording Projects*, currently under review with NYU Press, "Hidden Noise: Strategies of Sound Montage in the Films of Hollis Frampton," *October*, Vol. 109 (Summer 2004); and "No Frame Lines: Permutational Structures of Language and Sound in the Work of Paul Sharits," forthcoming in *Lowering the Boom: Sound Experiments in Film*, eds. Anthony Grajeda and J. S. Beck, University of Minnesota Press, (Spring 2006).

2-WEEK INTENSIVES

May 31–June 11

**Living and Breathing
Painting****INSTRUCTOR** Pat Klein**DAYS** M–F**TIME** 9:00am–6:00pm**LOCATION** Studio 115/116**COURSE CODE** PA-299-1

An intense ten-day immersion in advanced painting, this class will help to focus and clarify the advanced student's experience of making paintings. Each studio day will start with a class discussion. Topics are centered on current art making issues and are designed to stimulate each studio session. Topics will include the relevance of materials, representation, narrative, abstraction, politics and culture, conceptualism, and historical context. This class is intended to help students understand their own creative processes, and in turn, create a studio environment where material and intellectual growth is heightened.

*Satisfies Painting Elective or Elective
Studio Requirement for Non-Painting
Majors.*

PAT KLEIN is resident faculty in the Painting Department. Her work has been exhibited internationally in exhibitions at the University of California Berkeley Art Museum; the Seattle Art Museum; the Brooklyn Museum; the Los Angeles County Museum of Art; Stephen Wirtz Gallery, San Francisco; the Kjaersmo Gallery, Akershus, Norway; Bryggerhuset Kunstnerverksted, Ski, Norway; and the Norwegian Embassy in Caracas, Venezuela. Her work is included in the collections of the Oakland Museum of California; the Philip Morris Corporation, New York; the Weisman Collection, Los Angeles; and others.

**Contemporary Concepts in
Representation****INSTRUCTOR** Monica Majoli**DAYS** M–F**TIME** 9:00am–6:00pm**LOCATION** Studio 117**COURSE CODE** PA-299-2

Leading to the creation of a new form of history painting, representational painting currently investigates issues of social displacement, mass culture, and nostalgia. Many artists specifically employ the figure to embody multifaceted ideas about the self including the construction of identity, psychological ambiguity, consciousness, and perception. This course will focus on the use of source materials as an intermediary conceptual process. Departing from direct observation, students will draw on and manipulate memory, photography, the simulation of a factual or fictional tableau, constructed environments or props, and imagery gleaned from popular culture or found images. Emphasis will be on integrating external influences with internal motivations.

In addition, we will delve into the ways that the materiality of paint extends conceptual resonance. We will explore the boundaries between explicit representation and nonobjective painting. We will examine the interchange between solidity and dissolution, realism and the experiential. Readings, lectures, and field trips will be used to consider strategies of representation and figuration in an interdisciplinary manner.

Polaroid Transfers, SX-70 Manipulations and Digital Printing

INSTRUCTOR Kathleen Carr/

Michael Creedon

DAYS M-F

TIME 9:00am-6:00pm

LOCATION Studio 16A/C

COURSE CODE PH-111-1

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

MONICA MAJOLI'S work is engaged with issues of identity, intimacy, and mortality. She explains that "While the figural compositions explicitly depict sexual encounters, the primary focus of both the sexual scenarios and body fragments has been on the psychological aspects of physical experience. The underlying content of my work is the quest for emotional closeness and connection."

Majoli received her MFA from UCLA in 1992 and has had solo exhibitions at Gagosian Gallery, Beverly Hills, CA (2000); Feature, Inc. in New York, (1998); and *Air de Paris*, Paris, France (1995). She was a Diebenkorn Teaching Fellow at SFAI in 2001 and is currently a Visiting Critic in graduate painting at Yale School of Art.

Expand your creativity and transform your photographs into painterly images with Polaroid film. Using Polaroid SX-70 and 600 series cameras and 35mm slide printers (all provided in the workshop), participants will learn to transfer, manipulate, and hand-color their images so that the distinction between photography and painting is blurred. Included in this course is an introduction to digital printing in the computer lab, hands-on sessions of scanning images, adjusting and enhancing images with Photoshop, hand-coloring and printing images up to 42 inches wide on Epson printers.

The first week of the course is taught by Kathleen Carr, author of *Polaroid Transfers and Polaroid Manipulations*. The following two weeks, taught by Michael Creedon, will expand on the digital techniques of scanning, Photoshop enhancement, and printing. Participants may sign up for just the first week or for the entire three week course. No prior photography experience is required. A \$50 materials fee includes the Polaroid 669, Time Zero film, and watercolor paper.

2-WEEK INTENSIVES

May 31–June 11

Garden Society

INSTRUCTOR Philip Ross

DAYS M–F

TIME 9:00am–6:00pm

LOCATION Studio 105/Meadow

COURSE CODE SC-299-1

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

KATHLEEN CARR is visiting faculty in the Photography Department. She received her BFA (cum laude) in Photography from Ohio University in 1970. Carr's photographs have been published internationally in numerous books and periodicals, including: *Outdoor Photographer*, *National Geographic Traveler*, *Islands*, *Esquire*, and *Décor*. Her new book, *Polaroid Manipulations: A Complete Visual Guide to Creating SX-70, Transfer, and Digital Prints* (Amphoto Books, September 2002), is a companion volume to her very successful *Polaroid Transfers: A Complete Visual Guide to Creating Image and Emulsion Transfers* (Amphoto Books, 1997).

MICHAEL CREEDON is visiting faculty in the Photography department. His work is included in the permanent collections of the Bibliothèque Nationale, Paris, and the San Francisco Museum of Modern Art. He is a consultant to schools, helping to formulate film and digital programs, and also consults with companies about issues related to digital imaging in the workplace.

Gardens are the grounds where humans aesthetically express their relationship to the greater living world. Gardens demonstrate a fantastic and overtly artificial version of the natural world and they serve as excellent locations for considering the art and history of cultivated environments. Garden Society is a class that approaches gardening as an artistic medium and explores locations for hybrid experimentation and thought. While learning the practical aspects of caring for and maintaining a living system, students will be exposed to the histories and practices of different garden forms.

Garden Society will take advantage of the abundant institutions, individuals, organizations, and locations in the Bay Area that contribute to our local garden culture. Field trips will include visits to a medicinal garden, a biotech plant growth facility, and the San Francisco Bonsai Society amongst others. The school itself will be used as a testing bed for the projects and ideas generated in the classroom. Students taking this class will be challenged to expand their ideas

and definitions of a garden. They will study garden techniques and ideas from artistic, horticultural, technological, ecological, and social realms.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors; satisfies an Elective Studio for the Center for Art+Science and the Center for Public Practice.

PHILIP ROSS is visiting faculty in the Sculpture Department. In his work he transforms a variety of living species into sculptures that are at once highly crafted and naturally formed, skillfully manipulated and sloppily organic. He has been an artist-in-residence at the Exploratorium's Life Science Department, the Johnson Oyster Farm in Tomales Bay, and has recently been invited to the Carnegie Institution of Washington's Department of Plant Biology. Ross is also a visiting lecturer at Stanford University.

August 15–26

Art on Paper**INSTRUCTOR** Frances McCormack**DAYS** M–F**TIME** 9:00am–6:00pm**LOCATION** Studio 13**COURSE CODE** DR-220-2

Art on Paper will offer students the opportunity to become further acquainted with artists working primarily on paper and will expose them to a variety of approaches for using paper in a body of work. There will be slide talks, one class trip, and lots of time and space to work. After the first two meetings, and with individual consultation with the instructor, students will be expected to focus on an individual project. Approaches can include refined drawings, collages, cataloguing ideas for other works, books, personal obsession, documenting random processes, and so on. Any dry or water media is acceptable. We will look at the work of Vija Celmins, Shazia Sikander, Ed Ruscha, William Kentridge, Henry Darger, Chuck Close, Lee Bontecou, John Cage, and Laylah Ali, among others.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

FRANCES MCCORMACK is resident faculty in the Painting Department. She is the recipient of the first SFAI Faculty Residency at the American Academy in Rome, and has received three Buck Foundation individual artist's grants and a Djerassi Residency. Her work has been exhibited widely and is represented by the R.B. Stevenson Gallery, La Jolla, CA.

Scriptwriting

INSTRUCTOR John Levine

DAYS M-F

TIME 9:00am-6:00pm

LOCATION 16B

COURSE CODE DT-220-5

It is crucial for writers—at any level and in any genre—to analyze how they perceive, process, and create a written piece. This course is a place not only to work on specific ideas, but also a place to figure out how, why, and where we get ideas. This class will help you work through your ideas and solidify them conceptually and visually. In this process you will discover the thematic threads of your work and how they function within the form and content of your pieces.

The goal of the class is to give students narrative techniques for their particular medium. This class will be centered on hands-on exercises to enhance creative writing. Students will work in groups and collaborate on idea generation. For example, we will start with a place, like a "school" or "hospital" or "airport." From there, each group will brainstorm the elements of that place, and then come up with a simple plot line and characters. We will touch on storyboards and loglines. We will also talk about genres and finding the "spine" of a story. Additionally, we will analyze films, screenplays, stage play scripts, graphic novels, and short stories. We will observe how other writers develop and execute story ideas.

By the end of the term, students will have begun substantial work on either the first act of a feature-length screenplay, the full text of a short film, a one-act play for stage or radio, text for an art installation or performance piece, or a hybrid of any of the above.

Satisfies Design+Technology Elective or Elective Studio for Non-Design+Technology Majors; satisfies an Elective Studio Requirement for the Centers for Media Culture and Word, Text, and Image.

JOHN LEVINE is visiting faculty in the Liberal Arts Department. He has worked as a public relations and advertising writer for radio and television. He is a teacher-consultant for the Bay Area Writing Project.

The Language of Aquatint

INSTRUCTOR Timothy Berry

DAYS M-F

TIME 9:00am-6:00pm

LOCATION Studios 002/004

COURSE CODE PR-299-1

This two-week intensive class will explore the history and process of the aquatint, i.e., the method(s) of achieving tones in the intaglio (etching) process. All approaches from hand to mechanical applications will be demonstrated and explored. Various linear techniques will also be employed as ancillaries to the aquatint. Although the emphasis in this class will be on achieving a thorough understanding of the possibilities inherent in the aquatint process, we will always be working toward its application through concept and image.

Satisfies Printmaking Elective or Elective Studio Requirement for Non-Printmaking Majors.

TIMOTHY BERRY is resident faculty in the Printmaking and Painting departments. He is a painter and printmaker who in 1974 founded the noted Teaberry Press. It is recognized as one of this country's finest intaglio presses, and its work with more than 200 artist collaborations is part of a museum retrospective that has been traveling since 1990. Berry's own work has been exhibited in the United States and Europe. He is represented in San Francisco by Hosfelt Gallery.

4-WEEK COURSES

June 20–July 15

Undergraduate Level 17

Hi-Def Research Lab: Graphical HD Cinema

INSTRUCTOR Brook Hinton

DAYS M–F

TIME 1:30–6:00pm

LOCATION R-DMS/26

COURSE CODE FM-220-2

Explore new textural worlds and the unique artistic capabilities of digital video for high-definition output in this immersive hands-on workshop. You'll learn techniques in graphic and object-based animation, motion graphics, image processing, and textural synthesis in 2D and 3D space, with a special focus on creating work for HD and film output. Software covered includes Final Cut Pro HD and Discreet's state-of-the-art Combustion software, which incorporates the same technology used for high-end special effects work used in feature film production. Final projects will be output on the SFAI/EARS XXI high-definition finishing system.

The SFAI/EARS XXI HD Research Lab places high-end tools used in professional feature film production into the hands of artists, allowing students to explore the immense potential of this new technology free from the commercial pressures of traditional production.

Satisfies a Filmmaking Elective or Elective Studio for Non-Filmmaking majors.

BROOK HINTON is visiting faculty in the Filmmaking Department. His film, music, and performance works emerged from San Francisco's underground noise scene during the '80s and early '90s. His digital films and single- and multi-channel works have been exhibited and broadcast internationally. Hinton also works as a digital production and post-production specialist, and lectures regularly for academic institutions and media arts organizations.

**Artists Expanding the Mind:
Projects in Extra-Sensory
Perception****INSTRUCTOR** Aaron Gach**DAYS** M–F**TIME** 1:30–6:00pm**LOCATION** Studio 16C**COURSE CODE** DT-220-3

ESP is a timeless notion that has existed in various forms in all societies. This course explores not only the range of mental abilities that traditionally fall under the category of ESP (mind-reading, clairvoyance, precognition, and so on), but also examines the limits of perception and the ways in which our perceptions can be enhanced through art, technology, and design. From crystal balls and dowsing rods to hidden cameras and satellites that orbit invisibly overhead, our senses can be augmented to receive information not ordinarily obtainable by our innate five senses. In this class we will ask how this information is received and transmitted. How do we best communicate our sentiments to others?

Whereas most art prioritizes the eyes over all other senses, the projects developed in this course will go beyond the limitations of visual expression. Students will tap into various subjects including divination, surveillance, telepathy, telecommunications, psychic powers, and remote-controlled systems. Additionally, we will experiment with various media designed to affect taste, touch, smell, and hearing. Part laboratory, part mystic parlor, weekly sessions will be used for studio time,

workshops, presentations, and group critiques about your ESP informed projects.

Satisfies Design+Technology Elective or Elective Studio for Non-Design+Technology Majors; satisfies an Elective Studio Requirement for the Center for Media Culture.

AARON GACH was inspired by studies with a private investigator, a magician, and a ninja to form the Center for Tactical Magic—an organization dedicated to the amalgamation of art, technology, magic, and activism. Working across disciplines—art, design, architecture, and community service—Gach's collaborations have involved members of the Black Panthers, Earth First!, and the American Red Cross to name a few. His work has appeared most recently at the Massachusetts Museum of Contemporary Art and the Museum of Contemporary Art in Chicago.

Narrative Drawing

INSTRUCTOR Caitlin Mitchell-Dayton

DAYS M-F

TIME 9:00am-1:30pm

LOCATION Studio 13

COURSE CODE DR-220-1

Comic books and storyboards share a similar structure with Giotto's sequential frescoes and Ed Ruscha's drawings. They all condense meaning into a single word. At his best, Lucien Freud can make two people in a room look like a book-length story. In this class, we will ask what forms can a narrative take. How much is enough? What is a narrative, anyway? Works on paper have been closely tied to the idea of illustration, a term which generally implies a secondary relationship to a text, in what ways could this balance be shifted?

While the primary focus of the class will be on answering these questions with individual visual solutions, some short texts and excerpts from longer works will be examined as jumping off points for discussion. Plan to generate at least one piece that references an existing historical or contemporary narrative painting or text.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors; satisfies an Elective Studio Requirement for the Center for Word, Text, and Image.

CAITLIN MITCHELL-DAYTON is visiting faculty in the Painting Department. Mitchell-Dayton received her MFA, MA, and BA degrees in the Practice of Art at the University of California at Berkeley and has an extensive exhibition record. Recent group exhibitions include: *Fascination: The Bowie Show* at Gallery 16 and *Museum Pieces* at the M.H. de Young Museum. Solo shows include the *World of Swirl* at John Berggruen Gallery, San Francisco. In addition, Mitchell-Dayton received a SECA Purchase Award from the San Francisco Museum of Modern Art in 1997 and an Eisner Award for Fine Art at the University of California at Berkeley in 1982.

4-WEEK COURSES

June 20–July 15

**Textuality and Images:
Special Topics****INSTRUCTOR** Sylvie Belanger**DAYS** M–F**TIME** 9:00am–1:30pm**LOCATION** Studio 9**COURSE CODE** NG-220-1

This course is an exploration of different forms, styles, and genres of text and language in relation to image. Interactive text (web based), comic strips, narratives, speech, email, fiction, poetry, oral traditions, automatic web translations, texts in public spaces, films, videos, and soundtracks are some of the structures that will be investigated. Relationships between oral, written, photographic, film, video, and electronic media will be experienced and explored. Students will propose and complete works that combine text, language, sound, and image in any medium of their choice. This studio-based course includes a seminar component that will place the research of its participants in center of the group's inquiry.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors; satisfies an Elective Studio Requirement for the Center for Word, Text, and Image.

SYLVIE BELANGER'S art installations use photography, video, audio, and computer imaging processes, which explore the technological image and its relationship to reality, as well as the inherent tension between representation and presentation. She investigates the constant transformations that affect our understanding of personal, cultural, and social identities. She has exhibited her multimedia installations across Canada, and in several cities in France, Germany, Spain, England, and the Netherlands. In Asia she has exhibited in Tokyo, Bangkok, and Shanghai. Several catalogues on her art practice have been published, and reviews of her work can be found in *ArtForum*, *Art in America*, *ArtPress*, and *Parachute*.

Painting II/III

INSTRUCTOR Jamie Brunson

DAYS M-F

TIME 1:30-6:00pm

LOCATION Studio 116

COURSE CODE PA-200-1

This course provides instruction in intermediate and advanced painting. Students will be expected to work toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. Slide lectures, field trips, and artists' catalogues will be used to examine the relationship between content and technique in the work of contemporary artists. Studio work will be supplemented by demonstrations covering the specific properties and relevant application of oil, alkyd, and acrylic materials. Masking, stenciling, and transfer techniques will also be covered.

Satisfies Painting Requirement for Painting Majors or Elective Studio Requirement for Non-Painting Majors

JAMIE BRUNSON studied painting at the California College of the Arts (BFA, 1978) and at Mills College (MFA, 1983). She has contributed critical reviews and essays to the print publications *Artweek*, *Art Issues*, *Artspace*, *Diablo Arts*, and *Artcoast*, and to the on-line publication *Stretcher*. Brunson has been a visiting professor at the San Francisco Art Institute and at San Francisco State University. Her work is represented by Traywick Gallery in Berkeley, California; Robischon Gallery in Denver, Colorado; and Kathryn Markel Gallery in New York City.

Direction and Inspiration in Photography

INSTRUCTOR Linda Connor

DAYS M-F

TIME 9:00am-1:30pm

LOCATION Studio 16A

COURSE CODE PH-215-1

This photography class is designed for advanced and intermediate students. Students will be asked to define a project that they will work on for the semester. We will review and discuss each student's work in a way that leads to a wider circle of ideas and precedents in art and culture. We might discuss, for instance, the individual and cultural issues that shape identity and its representation, not only in photography, but throughout the history of art. The goal of this class is to have students recognize that they are producing work that is simultaneously unique to them, but also part of a very long genealogy of expression.

In addition to the works in progress, students will be required to research other subjects and artists pertinent to their work. Each student will make a slide presentation to the class of their research and there will be some required reading.

NOTE A portfolio review for entrance to the class will be conducted during our first meeting; everyone must bring examples of their work. This is to guarantee that the work of all of the students in the class is at a high enough level to sustain an in-depth project for

4-WEEK COURSES

June 20–July 15

the semester. A list of the accepted students will be sent to the Registrar for final enrollment.

*Satisfies Photography Concept
Distribution Requirement and
Photography Elective, or Elective
Studio for Non-Photography Majors.*

LINDA CONNOR is resident faculty in the Photography Department. Her photographs are in notable collections, including the Art Institute of Chicago; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; and the Victoria & Albert Museum, London. Her work has been published in monographs including *On the Music of the Spheres, Visits, Luminence, and Spiritual Journey*, the latter published for her mid-career retrospective at the Museum of Contemporary Photography in Chicago. She is the recipient of numerous awards, including National Endowment for the Arts grants and a Guggenheim fellowship.

4-WEEK COURSES

July 18–August 12

Undergraduate Level

23

Outing Your Work: Socializing, Blogs, Press Releases, and Instant Messaging

INSTRUCTOR Jon Philips

DAYS M–F

TIME 1:30–6:00pm

LOCATION R-DMs

COURSE CODE DT-220-4

Take this course if you are interested in getting press for your project, want to develop an on-line blog, build a website to support a project, or want to understand how communication and media can be constructed more effectively. One definition of communication is to make something common to one or more people through any medium. To participate in the international art world one must be adept at communicating to others. Of utmost importance to this class will be understanding how one's artwork can communicate with many different people, and how the media that support traditional art practices are now considered artworks themselves.

While communication and media practice is the main topic of the course, theory and history will be woven into class meetings to empower projects and help artists articulate effectively to their intended audiences.

The readings for this course will be taken from the *New Media Reader*, by Nick Montfort and Noah Wardrup-Fruin (MIT Press), and freely available texts by Clay Shirky (www.shirky.com) and others. Participants in this course will be required to develop their own

website/blog and to collect research for the purpose of outing their work.

Satisfies Design+Technology Elective or Elective Studio for Non-Design+Technology Majors; satisfies an Elective Studio Requirement for the Centers for Media Culture, Public Practice and Word, Text, and Image.

JON PHILLIPS (www.rejon.org) is an open source developer, artist, writer, educator, lecturer, and curator with more than 11 years of experience in creating communities and working within computing culture. His involvements with mixing culture and software development have been shown recently at the University of Tokyo; the Advanced Institute of Science and Technology, Korea; the UCLA Hammer Museum's Digital Storytelling Conference; the University of California, Berkeley's o4o4o4 Conference; the USC AIm Festival IV; and the ICA London. He is an open source advocate and developer on Inkscape; and a scalable vector graphics editor for the Open Clip Art Library (<http://openclipart.org>). Currently, he is writing a book, *CVS: Concurrency, Versioning and Systems*, and producing the journal *SCALE* (<http://scale.ucsd.edu/>).

4-WEEK COURSES

July 18–August 12

Found-Footage Filmmaking**INSTRUCTOR** Jay Rosenblatt**DAYS** M–F**TIME** 1:30–6:00pm**LOCATION** Studio 26**COURSE CODE** FM-220-1

This course explores the appropriation and re-contextualization of imagery in our culture. The recycling of existing images in a new and entirely different context offers infinite creative possibilities of transformation. Each student will develop their own found-footage aesthetic and complete a found-footage film that incorporates the ideas and concepts discussed in class. Topics will include found-footage in mainstream narrative films, compilation films, archival art films, art and ownership, copyright laws, homage vs. rip-off, and utilizing the optical printer.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors; satisfies an Elective Studio Requirement for the Center for Media Culture.

JAY ROSENBLATT is visiting faculty in the Filmmaking Department. His films have won many awards and have screened throughout the world. A selection of his films were screened during one-week theatrical runs at the Film Forum in New York, and at theaters in San Francisco, Chicago, Seattle, and Boston. Seven of Rosenblatt's films have been at the Sundance Film Festival and several of his films have shown on HBO/Cinemax, the Independent Film Channel, and the Sundance Channel. He is a recipient of both a Guggenheim and a Rockefeller fellowship.

**Visiting Artist Studio:
Pushing the Narrative
Boundary****INSTRUCTOR** Jill Miller**DAYS** M–F**TIME** 9:00am–1:30pm**LOCATION** Studio 9**COURSE CODE** NG-250-1

Text and moving images are inherently related. Visual artists and writers both make work because they have something to say—whether that voice makes a political statement, creates the life of a character, or simply asks questions. Almost all fictions and visual artworks assume an audience, and therefore adhere to the codes of a given form or medium. Sometimes the creator is the only intended audience and other times the work is meant to be experienced by a large group of people. In either case, the artwork (visual or literary) has a structure, or organizational element, which we call “narrative.” In this class, we will approach some linear story-based narratives as well as work with abstract structures. We will examine the various codes within visual art, text, film, and other genres. We will explore the energy and tension that is created when these codes are broken, deformed, rejected, or scrutinized.

We will examine a variety of narratives that inform contemporary art making, including some that reside outside of the art context and instead within “fringe” culture. Some work we look at may have challenging or difficult subject matter, while others will be

joyful, silly, or poetic. We will read and watch high, low, sexy, dull, sappy, and violent works. We will together ask questions about the very nature of storytelling, structures, authorship, and readership. Sometimes we will find answers. Sometimes it will be enough to ask questions.

We will engage in an art practice that pushes the boundaries of the familiar narrative. We will challenge ourselves and each other.

The following are some texts, art, and films this course may include: Slash fiction, comics, databases (Craig's List and Megan's Law), blogs, more traditional forms such as Michael Powell's film *Peeping Tom*, Michael Crichton's film *Westworld*, Steve Lisberger's film *Tron*, the Marquis de Sade's novel *Justine*, Ernest Vincent Wright's *Gadsby*, and Christian Bök's *Eunoia*.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors; satisfies an Elective Studio Requirement for the Centers for Media Culture and Word, Text, and Image.

JILL MILLER is visiting faculty in the New Genres Department. She received her MFA from the University of California, Los Angeles. Her video work addresses the nature of video as a medium. Her work is research-based and she draws from a variety of sources including, literature, art history, feminist theory, and humor. Her work has been exhibited internationally. Miller has received the D'Arcy Hayman Award, the Hoyt Award, and the Edward J. and Alice Mae Smith Award, among others.

4-WEEK COURSES

July 18–August 12

Materials of Painting**INSTRUCTOR** Connie Goldman**DAYS** M–F**TIME** 1:30–6:00pm**LOCATION** Studios 13/116**COURSE CODE** PA-110-1

This is a class designed as a survey of painting media and techniques. Over the four weeks, this course will cover such topics as studio safety, color, grounds, and supports. These topics will be introduced and addressed as they relate to oil and acrylic paints, pastel, egg tempera, mixed media, and collage techniques. This class is regarded as a beginning level painting class although advanced students will benefit from the in-depth technical information offered regarding pigments, support building, ground preparation, paint making, painting techniques, tools, paint modifiers (mediums), varnishes, and so forth. There will be lectures, guest speakers, and demonstrations. Concurrently, students will be applying the learned techniques in ongoing studio work.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

CONNIE GOLDMAN is visiting faculty in the Painting Department. Her work has been exhibited at the El Paso Museum of Art, the Sonoma Museum of Art, the Korean Cultural Center of Los Angeles, and Brandeis University, and is included in numerous private collections.

**The Alternative Alternative:
Photography Ideas and
Experimental Practice****INSTRUCTOR** Galina Manikova**DAYS** M–F**TIME** 1:30–6:00pm**LOCATION** Studios 16A/106**COURSE CODE** PH-250-1/SC 250-1

Learn to transfer images to watercolor paper, textile, metal, glass, wood or clay! Historic photographic techniques will be created with modern digital negatives. Source materials/procedures may include sunprints, the use of old emulsions, photograms, pinholes and cliché verre, as well as digital cameras and/or digital video-cams. The course will emphasize how these images can be applied to alternative materials and be incorporated into new 2D and 3D structures.

This class will work in the areas of ceramics, sculpture, print and photography, focusing on materials and processes relevant to each department. Approaches taken and encouraged truly reflect the course title of working in an alternative manner. Students of all three media are encouraged to take this pluralistic class crossing disciplines and parameters of each medium. The primary goal is to experiment with the illusions of space and volume, and to focus on the creative use of two-dimensional images on three-dimensional objects and vice versa.

Going, Doing Digital

INSTRUCTOR Thom Sempere

DAYS M-F

TIME 1:30-6:00pm

LOCATION Studios R-IS/16C

COURSE CODE PH-220-3

*Satisfies a Technical Distribution.
Requirement for Photography Majors.
Satisfies Photography Elective or Elective
Studio for Non-Photography Majors.
Satisfies Sculpture Elective or Elective
Studio for Non-Sculpture Majors.*

GALINA MANIKOVA was raised in Moscow, graduated from an art academy in Jerusalem, and has lived in Norway since 1986. She has taught photographic methods using ceramics, glass, metal, and textiles at different institutions in Scandinavia and abroad. She holds workshops both in her own studio and at different schools and art institutions throughout Scandinavia and Europe. (See more at: www.galina.no.)

Improve your understanding of digital photography while gaining a solid set of technical tools. This intensive month-long course is intended for intermediate and advanced creative photographers who are ready to commit to producing a portfolio of finely printed digital ink-jet prints. Taking, processing, manipulating, storing, printing, and displaying digital images requires an integrated approach. In this course, students will use the newest equipment, software, and methods. Working digitally involves acquiring innovative techniques and developing fresh ways of understanding the world. We will work with both digital camera capture as well as scanning from film.

Through readings, digital slide shows, and field trips to museums and galleries we will explore the classic and contemporary uses of photography. The SFAI Imaging Lab is equipped with the latest Apple computers, Adobe software, and ink-jet printers. Group critiques and/or individual meetings will aid the development of each student's chosen project.

*Satisfies a Technical Distribution
Requirement for Photography Majors.
Satisfies Photography Elective or Elective
Studio for Non-Photography Majors.*

THOM SEMPERE is visiting faculty in the Photography Department. He has been an artist and active member of the Bay Area photography community since 1977. Sempere has served for over a decade as Manager of Visual Resources at the San Francisco Museum of Modern Art where he works closely with that institution's distinguished photography collection.

8-WEEK COURSES

June 20–August 12

Undergraduate Level

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Art History C: Identity in Contemporary Visual Art

INSTRUCTOR Cynthia Reiss

DAYS M/W

TIME 9:30am–12:30pm

LOCATION Lecture Hall

COURSE CODE ARTH-102-1

This course will focus on the question of identity in contemporary visual art as it has been discussed by a diverse group of historical and contemporary scholars exploring issues of gender, sexuality, culture, location, politics, and more. In many different contexts and in a wide range of visual media, artists have critiqued and deconstructed the dominant western myths and stereotypes of race. In this class we will address such responses and the issues they raise about relationships between cultures. The theoretical issues that inform this class include the relationship between politics and aesthetics, forms of resistance, the structure and operation of racial stereotypes in visual cultures, questions of cultural agency, the relationship between post-colonialism and feminism, cultural hybridity, and cross-cultural appropriation.

ARTH-102 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

CYNTHIA NAPOLI-ABELLA REISS'S area of specialization is contemporary art (American, Latin-American, and Caribbean) and post-colonialism. Her teaching focuses on the intersection of critical theory, literature and visual culture. She is currently a Ph.D. Candidate in Visual Studies at the University of California, Irvine.

Humanities Core A: Gender Issues from Antiquity to the Middle Ages

INSTRUCTOR Carolyn Duffey

DAYS T/TH

TIME 1:30–4:30pm

LOCATION 16B

COURSE CODE HUMN-200-1

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war in the period from Antiquity to the late Middle Ages in the Mediterranean Basin and in parts of Europe and the Near East, this course will examine the pressure points in the early cultural, political, and literary development of this region. Beginning with the epics from the ancient Mediterranean area, we will explore how the "other" is perceived by Homer in relation to such representations in the journey of Gilgamesh. We will examine how the sacred marriage texts of Sumer and Egyptian love poems from the second and third millennium B.C.E. produce a dialogue with the biblical Song of Songs. And we will look at how Plato's Symposium and Euripides' Medea interrogate gender in the classical Greek world where power, pedagogy, sexual preference, love, and revenge by the outsider "barbarian" woman are played out.

In the Middle Ages a female outsider in the figure of Christine de Pizan, France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her

8-WEEK COURSES

June 20 – August 12

books and the texts of Dante and Boccaccio. Medieval texts on sexual physiology and the obscene thirteenth century French fabliaux will contextualize Christine's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives, responses by twelfth and 13th century Arab historians, and Edward Said's insights in *Orientalism*.

Additionally, identifying contemporary parallels to these early texts will be part of the course. Examples of what we will look at in this component may include the Caribbean poet Derek Walcott's re-reading of Homer from the "other's" perspective; the film *A Dream of Passion*, a contemporary retelling of Medea as desperate mother; and Tamim Ansary's response as an Afghan-American to 9/11 in *West of Kabul*, as it relates to our readings of the medieval Crusades.

This course is followed by Humanities Core B; together, the two courses are the prerequisites to HUMN-300 and 301, Critical Theory A and B. With HUMN-201 it satisfies the Humanities Core.

CAROLYN DUFFEY is visiting faculty in the Liberal Arts Department. She is currently a Fellow in the Humanities and Lecturer in the Departments of Comparative Literature, Cultural and Social Anthropology, American Studies, and the Center for Comparative Studies in Race and Ethnicity at Stanford University. She received her PhD in Comparative Literature (French, English, and Italian) from the University of California at Berkeley, and has published articles on Caribbean authors Marie Chauvet, Edwidge Danticat, and Maryse Condé, as well as on Algerian writer Fadhma Amrouche. Her book, *Tranvestism, Transgression and Translation: Christine de Pizan and the Politics and Poetics of Gender in Medieval French and Italian Narrative*, will be published by Routledge in early 2005.

Humanities Core B: Identity and Difference in the Making of the Modern World

INSTRUCTOR Robin Balliger

DAYS M/W

TIME 1:30-4:30pm

LOCATION 16B

COURSE CODE HUMN-201-1

"The West is not in the West. It is a project, not a place." This quote from Caribbean literary critic, Edouard Glissant, provides the theme for this interdisciplinary course on the historical emergence, modern dominance, and future orientation of the West. Thinking of the West as a "project" fosters inquiry into the particular character of the West, even as this "project" disavows particularity through the deployment of universalizing discourses on human nature and civilization. Importantly, the course will hold in tension a sense of the "project" and "place" by examining the West in the broader context of colonialism and how political rationalities of metropolitan power were produced in everyday practices, contested encounters, and meta-narratives. Beginning with the Renaissance and centering on modernity, the course will explore the "making" of the modern world as a process of "transculturation," even as dominant discourse emphasized difference and inequality. Through various forms of cultural production (including the visual arts, music, novels, journal entries, sociological, scientific texts, philosophy, and so on), the course will historicize and consider the contemporary relevance of comparative ethnol-

ogy and modern conceptions of race, class, gender, and sexuality; nation-building projects and the spread of capitalism; as well as scientific and Enlightenment revolutions and their critique in religion, romanticism, and the 'anti-humanism' of contemporary post-structuralism. Historical texts will often be taught in relation to contemporary issues and writings to illustrate how the 'modern' episteme impacts contemporary thought and life.

This course should be taken immediately following HUMN-200, since both courses are prerequisite to HUMN-300 and 301, Critical Theory, A and B. With HUMN-200 it satisfies the Humanities Core.

ROBIN BALLIGER is resident faculty in the Liberal Arts Department. She holds a PhD in anthropology from Stanford University. Balliger's interests include globalization, music, media, political economy, cultural geography, consumption, post-colonial theory, cultural studies, and the Caribbean. Her recent publications include: "The Sounds of Resistance," in *The Global Resistance Reader*; and "The Politics of Cultural Value and the Value of Cultural Politics: International Intellectual Property Legislation in Trinidad," in *Critical Mds: Caribbean Carnival, Popular Culture, and Transnationalism*.

8-WEEK COURSES

June 20–August 12

Installation**INSTRUCTOR** Pam Martin**DAYS** M/W/F**TIME** 1:30–5:15pm**LOCATION** Studio 10/3SR2**COURSE CODE** NG-204-1

This course is for students who wish to include the specifics of time and place in their object making, or for those students already working in time-based activities. The course will provide an opportunity to objectify and situate time-based works and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it all. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, and viewer engagement and relevance.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors

PAM MARTIN'S work has recently been shown at New Langton Arts, San Francisco, in the exhibition *freezerburn*, and at the Luggage Store Gallery, San Francisco, in *Spoonful of Sugar*. She received a 2002 MFA Studio Award at the Headlands Center for the Arts.

Undergraduate Tutorial (Painting)**INSTRUCTOR** Amy Ellingson**DAYS** T**TIME** 9:00am–12:30pm**LOCATION** Studio R-PA**COURSE CODE** PA-380-1

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the instructor. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students meet with the instructor individually a minimum of three times per semester.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors. Tutorials are only open to SFAI degree seeking students.

AMY ELLINGSON is resident faculty in the Painting Department. Her paintings have been exhibited nationally. Most recently her work has been on view at: Charles Cowles Gallery in New York; in *Matter & Matrix* at Scripps College in Claremont, California; and in *Ec/centric Compositions* at Haines Gallery in San Francisco. Ellingson is the recipient of an ArtCouncil 1999 Grant to Individual Artists. She received a BA in Studio Art from Scripps College in 1986 and an MFA from CalArts in 1992.

History of Photography

INSTRUCTOR Thom Sempere

DAYS M/W

TIME 6:30-9:30pm

LOCATION Studio 16A

COURSE CODE PH-141-1

Through discussions and readings, this course will survey the major themes of photography as it has developed in culture. The course will also examine how varied economic, political, and social elements have influenced the medium of photography as a fine art.

Satisfies Photography Art History Requirement or Art History Elective

THOM SEMPERE is visiting faculty in the Photography Department. He has been an artist and active member of the Bay Area photography community since 1977. Sempere has served for over a decade as Manager of Visual Resources at the San Francisco Museum of Modern Art, where he works closely with that institution's distinguished photography collection.

Topologies: Special Topics

INSTRUCTOR Susannah Hays

DAYS M/W/F

TIME 1:30-6:00pm

LOCATION Studio 20A

COURSE CODE PH-220-2

Topologies, also known as, the logic of topo, is a theory course providing an overview of the historical forms of pictographs, picture writing, and topographics. Critical readings focus on reciprocal methods of interpreting personal experience with history and the community spaces that shape cultural experiences. We will look at a range of contemporary works, from those that reflect diverse cultural references to auto-topographies that illuminate how the sense of self develops in relation to place. With an emphasis on practice, research for the course will be based on experiential and autobiographical documents of interior and exterior places and spaces. Assignments focus on recording patterns, which illuminate how you navigate the terrain and conditions of environments. Your journal will be the written document for the course, from which the sketches of possible models are tried out. Final projects will morph directly from the shaping of these "possible" ways of looking.

Other components of the course will include the technical practice of drawing and transcribing elements of patterns while addressing questions. What's involved with following cycles

8-WEEK COURSES

June 20–August 12

Undergraduate Tutorial
(Photography)

INSTRUCTOR Ann Chamberlain

DAYS TH

TIME 9:00am–12:30pm

LOCATION PSR

COURSE CODE PH-380-2

and processes of non-linear, self-sustaining systems? How are self-reflexive and creative processes viable models for comparison to biology, given nature's inherent ability to generate and sustain life forms?

Satisfies Concept Distribution Requirement for Photography Majors and Photography Elective or Elective Studio for Non-Photography Majors; satisfies Elective Studio Requirement for the Centers for Art+Science, Public Practice and Word, Text, and Image.

SUSANNAH HAYS is visiting faculty in the Photography Department. Her work can be found in numerous collections, including the Houston Museum of Fine Arts, Santa Barbara Museum of Art, Stanford University's Green Library, New York Public Library, the Spencer Collection, Mills College Heller Rare Book Room, and Yale University Art Gallery. Hays is represented by Scott Nichols Gallery in San Francisco and Photo-eye Gallery in Santa Fe, New Mexico.

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with the instructor a minimum of three times per semester.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors. Tutorials are only open to SFAI degree seeking students.

ANN CHAMBERLAIN is resident faculty in the Photography Department and is coordinator of the Interdisciplinary Center for Public Practice. She is an artist who works in a variety of media, including public art, printed books, and installation. She often collaborates with community members or other artists. Her public art commissions include Bay Area projects at the San Francisco Public Library; the San Francisco General Hospital; the University of California, San Francisco at the Mount Zion Cancer Center; the California State Supreme Court Building; and the Mexican Heritage Gardens in San Jose.

Internship Course May 16 – August 12 (13 weeks)

INSTRUCTOR Jennifer Rissler
DAYS M
TIME 7:00–9:00pm
LOCATION 20B
COURSE CODE CO-296-1/GR-596-1

Internships on or off campus are available to students and carry three semester units of credit. To participate in internships for credit, students must enroll in the Internship course. Students in the course will meet as a class five times during the semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade for the internship after consultation with the on-site supervisor.

Interns are expected to work a minimum of 90 hours on-site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships.

Possibilities include: working with off-campus organizations, businesses, or individuals; as a teacher, artist-in-residence, apprentice, or administrative assistant. Students interested in this course should contact the instructor immediately following registration (jrissler@sfaai.edu)

JENNIFER RISSLER is currently the Director of Academic Administration at SFAI and Programs Co-Chair for the Northern California chapter of ArtTable, a national organization for professional women in leadership positions in the visual arts. In February 2005, she launched Visual Literacy, an ongoing series on National Public Radio's Forum, hosted by Michael Krasny. Additional projects include *Self-served*, frontispiece to *Aroused*, edited by Karen Finley, Thunder's Mouth Press (2001) and the *Licra Project*, at the 2000 Havana Biennale. In 1994 she was awarded an international internship with the Fulbright Commission in London and published an article about her experience in the *Advising Quarterly*, a periodical for professionals in international education.

**Exquisite Corpse:
Cabaret Voltaire 2005
July 1–July 29**

INSTRUCTOR Andrei Codrescu

DAYS T-TH

TIME 9:00am–1:30pm

LOCATION R-CR

COURSE CODE IN-220-1

This course is a workshop for creating an exquisite corpse and other collaborative games. Students will collaborate on creating a cabaret performance using poetry, painting, sound, dance, sculpture, projections, and film (both to document the project and as part of the performance). The cabaret itself could take place either in a traditional venue like a theatre, or outside in the city. Some public/political provocations might be in order. The documentation (text, film, sound) of the performances will be posted on-line as the next issue of *Exquisite Corpse* (Cybercorpse 15; www.corpse.org). *Exquisite Corpse* is an on-line multimedia journal that contains poetry, fiction, letters, reviews, polemics, investigative poetic journalism, bureau reports from various parts of the world, art "galleries" featuring contemporary artists, and original sound pieces written for the magazine.

This course will include lectures on the history of collaboration beginning with the Dada experiments in the 1920s, the Surrealist games of the late 1920s and early 1930s (when the "exquisite corpse" or "cadaver exquis" originated), on through collaborative work by New York School writers in the

1960s and 1970s. There will also be a reading/research component throughout the course, consisting of the cyber-journal itself and a list of books on Dada and Cabaret Voltaire.

Satisfies Major Studio Requirement for Interdisciplinary Majors or Elective Studio Requirement for Non-Interdisciplinary Majors; satisfies an Elective Studio Requirement for the Centers for Media Culture and Word, Text, and Image.

ANDREI CODRESCU has been a regular commentator on National Public Radio's *All Things Considered* for over 20 years. He wrote and "starred" in *Road Scholar* (1992), a film that won the George Foster Peabody Award. Since then, he has been involved in more than a dozen documentary film projects, including the upcoming *Big River Blues*, an epic journey up the Mississippi River from the Delta to the putative source in Lake Itasca, Minnesota. This film moves north with the Delta blues, and south with the "downflow" of political ethics along the shores. He is also the author of *Walker Evans Signs* (1998) and *Walker Evans Cuba* (1999). Andrei Codrescu is a MacCurdy Distinguished Professor of English at Louisiana State University in Baton Rouge.

Real Movies for Real People July 5–August 19

INSTRUCTOR Frederick Marx

DAYS M–F

TIME 9:00am–5:00pm

LOCATION Studio 8

COURSE CODE FM 231-1

With his vast professional experience in documentary filmmaking and a strong interest in youth development, Marx will mentor six Art Institute students and six high school teens from the Bay Area Video Coalition's Youth Link as they work in partnered teams, creating short films addressing community issues that affect San Francisco. Students will learn professional documentary production practices and techniques. They will also learn how to partner with community organizations and create films that have not only artistic merit, but also social value. Projects will culminate with a screening at the Art Institute.

Satisfies 6 units of Major Studio Requirements for Filmmaking Majors or 6 units of Elective Studio Requirements for Non-Filmmaking Majors.

FREDERICK MARX is an internationally acclaimed Oscar and Emmy nominated producer/director. Having dedicated his life to the making and promotion of independent films, Marx, a true maverick in the increasingly commercialized world of independent cinema, continues to provide a voice of artistic and social integrity. He consistently works with disadvantaged and misunderstood communities—abused children, the working poor, welfare recipients, prisoners, the elderly, and “at risk” youth. His film *Hoop*

Dreams played in hundreds of theaters nationwide after winning the Audience Award at the Sundance Film Festival and was the first documentary ever chosen to close the New York Film Festival. Marx recently completed *Boys to Men*, the second in a planned trilogy on teenage boys. He was named a Chicago Tribune Artist of the Year for 1994, a 1995 Guggenheim Fellow, and a recipient of a Robert F. Kennedy Special Achievement Award. With 25 years in the film business and a belief in the value of film documentaries as a tool to make the world a better place, this is a rare and potentially life changing prospect for SFAI students.

Art Writing Conference**August 12-19****INSTRUCTOR** Mark Van Proyen**KEYNOTE ADDRESS** Donald Kuspit**DATE** FRI August 12, 7:30pm**SFAI Lecture Hall****CONFERENCE** SAT August 13,

9:30am-4:30pm

MON August 15-FRI August

19, 9:30am-4:30pm

LOCATION Studio 16A**COURSE CODE** ARTH-301-1

This seminar on art criticism offers unparalleled opportunities for artists, students, critics, and the general public to work with leading art professionals. An intensive forum for the discussion of the ideas and issues that influence contemporary art criticism, the week-long conference will include panel discussions, lectures, seminars by guests, and hands-on writing exercises. Special attention will be given to developing an understanding of art criticism as an evolving intellectual practice that is wed to art history and philosophy, and is at the same time, separate and autonomous from them. Donald Kuspit will be the Keynote Speaker and will present the first day's seminar. Other guest writers and critics will participate in classes. Prerequisite: One year of college-level art history or theory.

Satisfies an undergraduate or graduate Art History Elective; satisfies an Elective Studio Requirement for the Center for Word, Text, and Image.

MARK VAN PROYEN is resident faculty in the Design+Technology, Liberal Arts, and Painting Departments. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a corresponding editor for *Art in America*, and has contributed writing to *Art Issues*, *New Art Examiner*, and *Bad Subjects*. He is co-editor of *Anthology Afternoon: Reflections on Burning Man*, to be published by University of New Mexico Press.

DONALD KUSPIT is one of America's most controversial and influential art critics. He holds doctorates from the University of Frankfurt (philosophy) and the University of Michigan (art history) and has completed Psychoanalytic Training at New York University Medical School. He is the author of over 20 books about contemporary art. His most recent book is *The End of Art* (Cambridge University Press). He is the editor of the journal *Art Criticism* and a professor of art history and philosophy at State University of New York at Stony Brook.

Italian Art & Contemporary Culture

June 25–July 13

INSTRUCTOR Mariella Poli

COURSE CODE IN-215-1

PROGRAM FEE \$1,650

This advanced interdisciplinary course will examine the art, culture, and every day life of Italy, while providing students an opportunity to work in the medium of their choice. The course traces Italian culture from the Renaissance to the present day. This course has been offered each summer since 1997.

Florence: The course in Italy will begin with four days in Florence. We will visit the masters of the Renaissance with an art historian, in museums such as the Uffizi, San Marco, Accademia Gallery, Santa Maria Novella, Brancacci Chapel, etc.

Sant' Anna in Camprena: The following two weeks will be spent in the Tuscan countryside. Accommodations, (room, board and studio space) will be provided in a restored former 15th century monastery, Sant' Anna in Camprena in Val D' Orcia. The monastery was recently the site for the filming of *The English Patient* and affords students a wide range of activities and opportunities to explore. We will concentrate on working in the studio and preparing for the class exhibition, a tradition since 2001, with the mayor and local people supporting with en-

thusiasm. The exhibition will be at the 15th century Piccolomini Palace in the nearby Renaissance town of Pienza. We will also be taking field trips to artists' studios and visiting towns in the vicinity.

Bologna: After our stay in the countryside we will go to Bologna, a very dynamic and politically active city that is home to one of Europe's oldest universities (1088). Along with its Medieval, Renaissance, and Modern museums there are many contemporary venues, including the internationally renowned Cineteca, a center for experimental cinema, and more. While there we will view the famous annual international film festival *Cinema Ritrovato* where you will experience early silent film, accompanied by gifted musical performances.

Venice: The last four days of the course are spent in Venice, viewing the many contemporary exhibitions at the Venice Biennial, the 51st International Art Exposition. The event will host two main exhibitions: *The Experience of Art*, in the Giardini della Biennale, curated by Maria de Corral, and an exhibition dedicated to the latest forms, curated by Rosa Martinez in the Venice Arsenale.

STUDY/TRAVEL

**Walking-Thinking-Walking:
A Workshop in Switzerland
July 4–15****INSTRUCTOR** Hans Winkler**COURSE CODE** NG-220-2**PROGRAM FEE** TBA

Satisfies 3 Units or 6 Units—Units will satisfy either Elective Studio (6), or 3 units in Elective Studio and/or 3 units in Elective Art History.

MARIELLA POLI is a visiting faculty in the Photography and Interdisciplinary Department. Her work explores different architectural sites as containers, which signify history, memory, cyclical order, and cultural organization. Her work has been exhibited in the U.S. and in Italy, South Africa, and Mexico in numerous solo and group exhibitions.

SFAI students will be in residence at Ecole Cantonale d'Art du Valais/Schule für Gestaltung und Kunst Wallis in the Sierre, Switzerland for a two-week workshop led by visiting faculty member Hans Winkler. The Ecole Cantonale d'Art du Valais (ECAV) offers a wide range of fine arts courses in the fields of drawing, painting, photography, video, printing, performance, visual narration, and history of art. The school seeks to explore new ways of creation to further in-depth knowledge of contemporary art practice.

The theme of this workshop will be "walking" and the process of working on ideas during walking. The rhythm of walking seems to generate a kind of rhythm of thinking, while passing through a landscape. The workshop will start with a theoretical discussion of the history of walking, especially the influence on artists and writers (Thoreau, Long). The workshop will include different walks or "tours" around Sierre, Switzerland, and into the mountains, to explore the area and to develop ideas for site-specific pieces (primarily installations, drawings/sketches, and photography). At the end of the workshop there will be

Ladakh, India
July 29–August 23

INSTRUCTOR Linda Connor
COURSE CODE IN-214-1
PROGRAM FEE \$1,875.00
(not including airfare)

an exhibition highlighting all the different art pieces and ideas.

Satisfies 3 units of Major Studio for New Genres Majors or 3 units of elective studio for Non-New Genres Majors.

HANS WINKLER has been a visiting faculty member in the New Genres Department since 1999. He is an artist based in Berlin and New York. Since 1980 he has had numerous solo exhibitions, and completed actions and projects between 1988-2000 with p.t.t.red (paint the town red). Selected exhibitions include: *Treffpunkt Niemandsland*, and the *Hermitage Library* (2000); *The Art of Festival* with Marion Piffer-Damiani (2002); and *Legal/Illegal*, co-curator, NGBK, Berlin (2004-2005).

This course is suitable primarily for photographers and film/video students who are interested in working on-site in northern India for a period of approximately four weeks. This trip will be the second excursion for students that Professor Linda Connor has led to this region and will no doubt prove to be an extraordinary experience for all participants.

Students will be exposed to the local culture in several locations within northern India, with a primary focus on the monasteries and religious centers in the region of Ladakh. There will be unlimited opportunities for students to focus their study on the extraordinary landscape of India's Himalayas as well as opportunities for portraiture and studies of festivals and religious celebrations. Students who have a particular interest in Asian culture, religious studies, and a sense of adventure are best suited for this travel-study experience. Students will be required to keep written journals and produce a complete portfolio of artwork reflecting the experience. Either a final portfolio of photographs or a completed film or video work will be the basis for a group exhibition of work upon return to SFAI. Students taking the class for the Global

Culture credit will also be required to write a 10 page paper.

All photographic, video, digital, and film formats are encouraged as well as black & white and color processes.

This course will satisfy 6 units: a Global Culture requirement, and a Major Studio requirement for Photography Majors, or an Elective Studio requirement for Non-Photography Majors. Enrollment to the class by permission of the instructor. You may contact Linda Connor at lconnor@sfai.edu.

LINDA CONNOR is resident faculty in the Photography Department. Her photographs are in notable collections including the Art Institute of Chicago; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; and the Victoria & Albert Museum, London. Her work has been published in monographs including *On the Music of the Spheres*, *Visits*, *Luminence*, and *Spiritual Journey*, the latter published for her mid-career retrospective at the Museum of Contemporary Photography in Chicago. She is the recipient of numerous awards including National Endowment for the Arts grants and a Guggenheim fellowship.



Registration Form

SUMMER 2005

Degree/Program at SFAI: ☐ BFA ☐ PB ☐ Summer MFA ☐ MFA ☐ Non-Degree

Last Name	First Name	Local Telephone Number	
Social Security Number	Date of Birth	Major	
Local Address	City	State	Zip
Billing Address (if different from above)	City	State	Zip
Name of person to contact in case of emergency		Telephone Number	

Title VI of the Civil Rights Act of 1969 and Title IX of the Educational Amendments of 1972 require the following information. **Please check the boxes appropriate to you.**

- ☐ Female ☐ International Student (non-resident alien) ☐ Hispanic ☐ White/Non-Hispanic ☐ Black/Non-Hispanic
☐ Male ☐ Native American ☐ Asian Pacific Islander ☐ Non-Resident of US

I GIVE ☐ **/ I WITHHOLD** ☐ permission for SFAI to release my Public Directory Information for this term as provided by The Family Education Rights and Privacy Act of 1974. **Seniors: If this is your final term, your choice now will remain after graduation.** "Directory" information is defined as: name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.

COURSE CODE	COURSE TITLE	INSTRUCTOR	DATES	DAY	TIME	CREDIT

				TOTAL UNITS	

How do you plan to pay for tuition? (please check one)

☐ **PAYMENT IN FULL**
☐ **FINANCIAL AID/LOANS**
☐ **STAFF BENEFIT**

☐ **VISA**
☐ **MC**
☐ **AMEX**

NUMBER

EXPIRES

NAME ON CARD

SECURITY CODE

BILLING ZIP CODE

☐ **CHECK ENCLOSED** (Please make check payable to SFAI)

I have read and agree to observe the rules of conduct, the academic and financial regulations, and the health/safety guidelines of the San Francisco Art Institute as published in the 2004-05 Course Catalog.

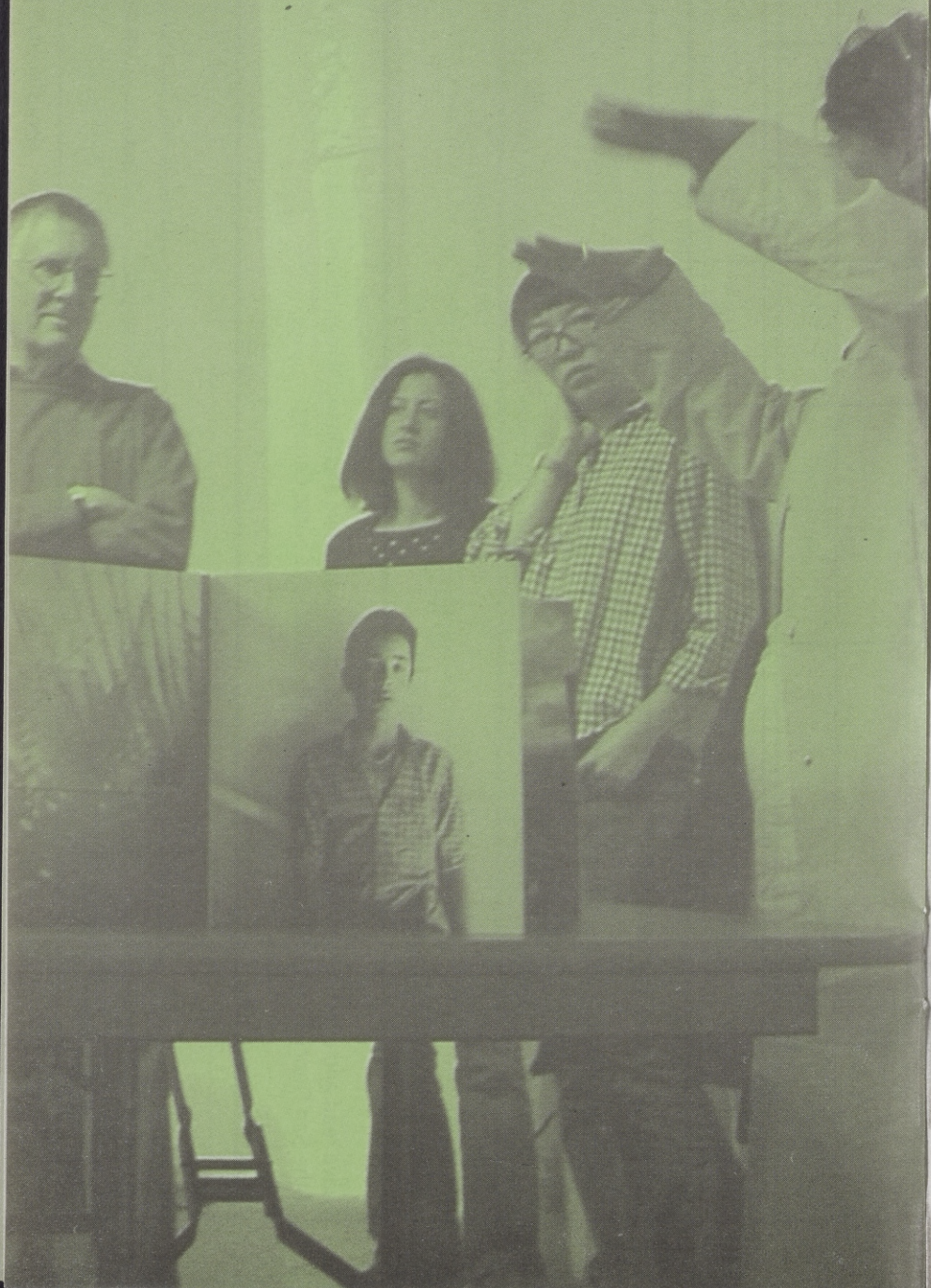
STUDENT'S SIGNATURE

DATE

For Registrar's Office Only:

☐ **MAIL**
☐ **PHONE**
☐ **FAX**
☐ **IN-PERSON**

Initials and Date



The Center for Art+Science

COORDINATORS

John Roloff
Meredith Tromble

Formed around specific bodies of knowledge instead of materials, the Centers encourage investigative work that arises from questions developed through focused, collaborative inquiry. The Centers not only cut across categories of media and genre but across the distinctions between studio-based inquiry and disciplines such as media studies, art history, science, anthropology, and literature. The Centers also go beyond institutional boundaries, partnering with organizations that share their respective focuses including NASA, Bay Area Video Coalition (BAVC), the Exploratorium, Arion Press, San Francisco Center for the Book, and others.

Following are descriptions of the Centers and the courses being offered this summer that satisfy electives.

The Center for Art+Science places investigation at the center of artistic practice. Cross-referencing "artistic" and "scientific" ways of knowing, it prepares students to work creatively with material from both domains to create new approaches and challenge existing systems. The art making focus of the Center's concentrations cuts across the traditional organization of scientific disciplines, allowing students to draw on diverse material: for example, from physics and neurology in the context of a kinetic sculpture project. Students gain practical experience in specific areas of interest through study and internships with SFAI partners such as the Exploratorium and NASA.

The following courses offered Summer 2005 will satisfy Electives in the Center for Art+Science:

Garden Society (Sculpture)

Topologies: Special Topics
(Photography)

The Center for Media Culture

COORDINATOR Paul Klein

The Center for Media Culture links the study of film, video, photography, sound, and other digital media with critical examinations of society and culture. Within the concentrations students can explore different forms of animation and their uses in popular cultural and personal expression; the technical, conceptual, and sociological aspects of sound; the poetics and politics of interactive storytelling; and the use of commercial media and design concepts in art making. Community and industry partnerships provide internships and the chance to realize projects in the field. Partners include the Bay Area Video Coalition (BAVC) and KQED. Students become critically and technically informed media artists, prepared for a broad variety of career and artistic opportunities.

The following courses offered in Summer 2005 will satisfy Electives in the Center for Media Culture:

Graphic Agitation: Artists Express Outrage (Design+Technology)

An Aesthetics of Dysfunction: Failed Spectacles, Disasters, and Technological Breakdowns (Interdisciplinary)

Artists Expanding the Mind: Projects in Extra-Sensory Perception (Design+Technology)

Exquisite Corpse: Cabaret Voltaire 2005 (Interdisciplinary)

Outing Your Work: Socializing, Blogs, Press Releases, and Instant Messaging (Design+Technology)

Found-Footage Filmmaking (Filmmaking)

Visiting Artist Studio: Pushing the Narrative Boundary (New Genres)

Scriptwriting (Design+Technology)

The Center for Public Practice

COORDINATORS

Ann Chamberlain
Okwui Enwezor
Jeannene Przyblyski

The Center for Public Practice takes public spaces as its studio. Students develop ways of thinking about cities, the land, the region, and the world as they explore a broad range of strategies for working with the environment as built and ecological space, as systems of infrastructure, as networks of exchange, and as communities of people. Within the concentrations students consider the social context of collaborations, social encounters, public actions, and activities; how geography and geology collide with the built environment in urban, suburban, and rural contexts; the ways that public spaces are connected or disconnected through surveillance, delivery and transit systems, satellite mapping, and navigation. Students work through proposals, exhibitions, projects, and collaborations in a range of venues: both private and public, physical and virtual.

The following courses offered in Summer 2005 will satisfy Electives in the Center for Public Practice:

An Aesthetics of Dysfunction: Failed Spectacles, Disasters, and Technological Breakdowns (Interdisciplinary)

Garden Society (Sculpture)

Topologies: Special Topics
(Photography)

Outing Your Work: Socializing, Blogs, Press Releases, and Instant Messaging (Design+Technology)

The Center for Word, Text, and Image

COORDINATORS

**Robin Gianattassio-Malle
and Chuck Hobson**

The Center for Word, Text, and Image provides an arena for students to explore art making in which language is a key component: books, billboards, comics, conceptual works, spoken word, poetry, and literature. Within the concentrations students make use of traditional photography and print-making techniques, as well as digital imagery, digital photography, painting, and elements of performance and video work. Students may also develop new forms of the artist's book; and explore poetry, narrative, and fiction writing, expanding the possibilities of synthesizing visual and written forms of language and illustration. Partnerships with small fine art presses, such as Arion Press, Crown Point Press, and the Center for the Book; publishers, libraries, and others give students opportunities for internships and access to a broad range of facilities and resources.

The following courses offered Summer 2005 will satisfy Electives in the Center for Word, Text, and Image:

Graphic Agitation: Artists Expressing Outrage (Design+Technology)

Topologies: Special Topics (Photography)

Narrative Drawing

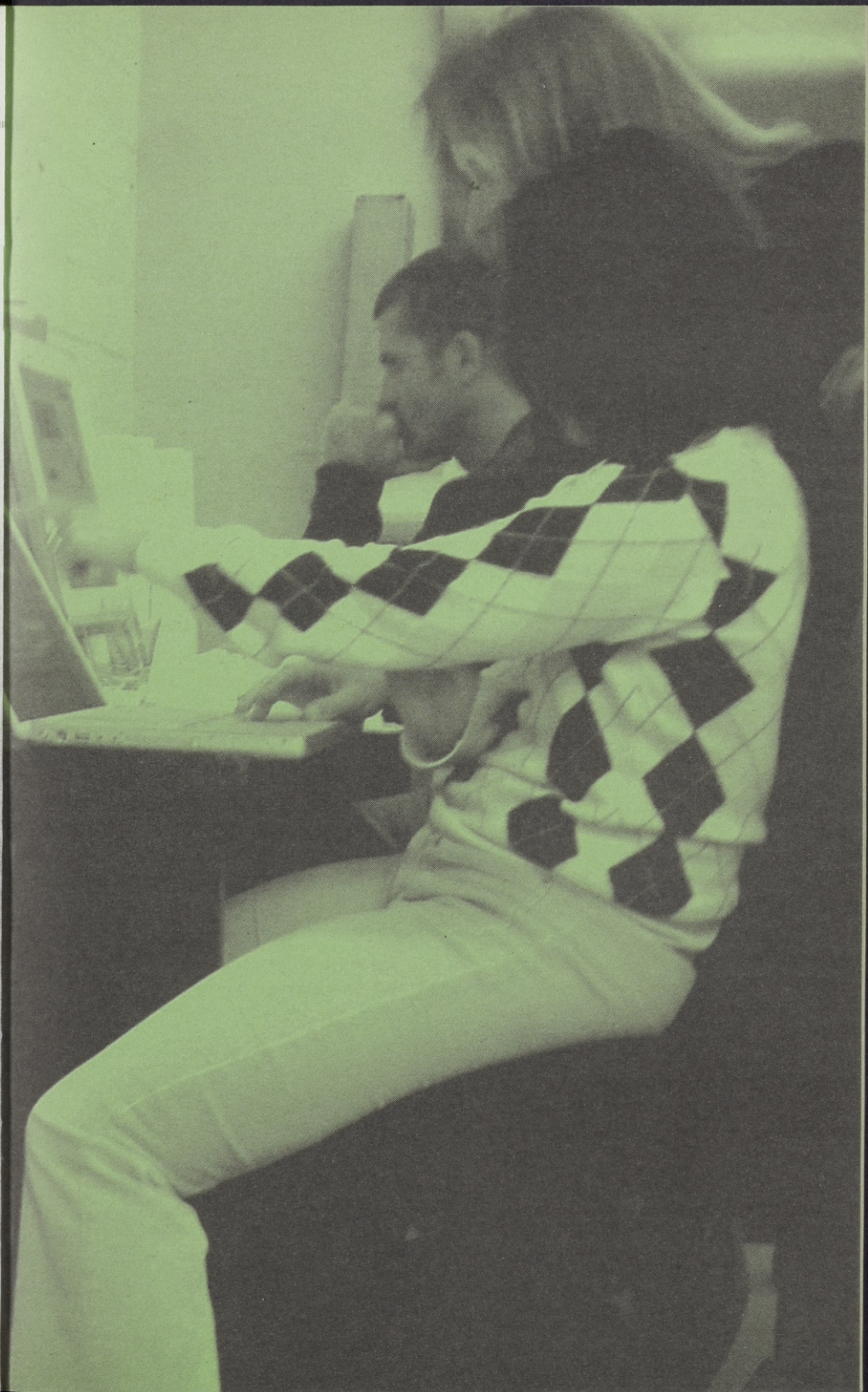
Textuality and Images: Special Topics (New Genres)

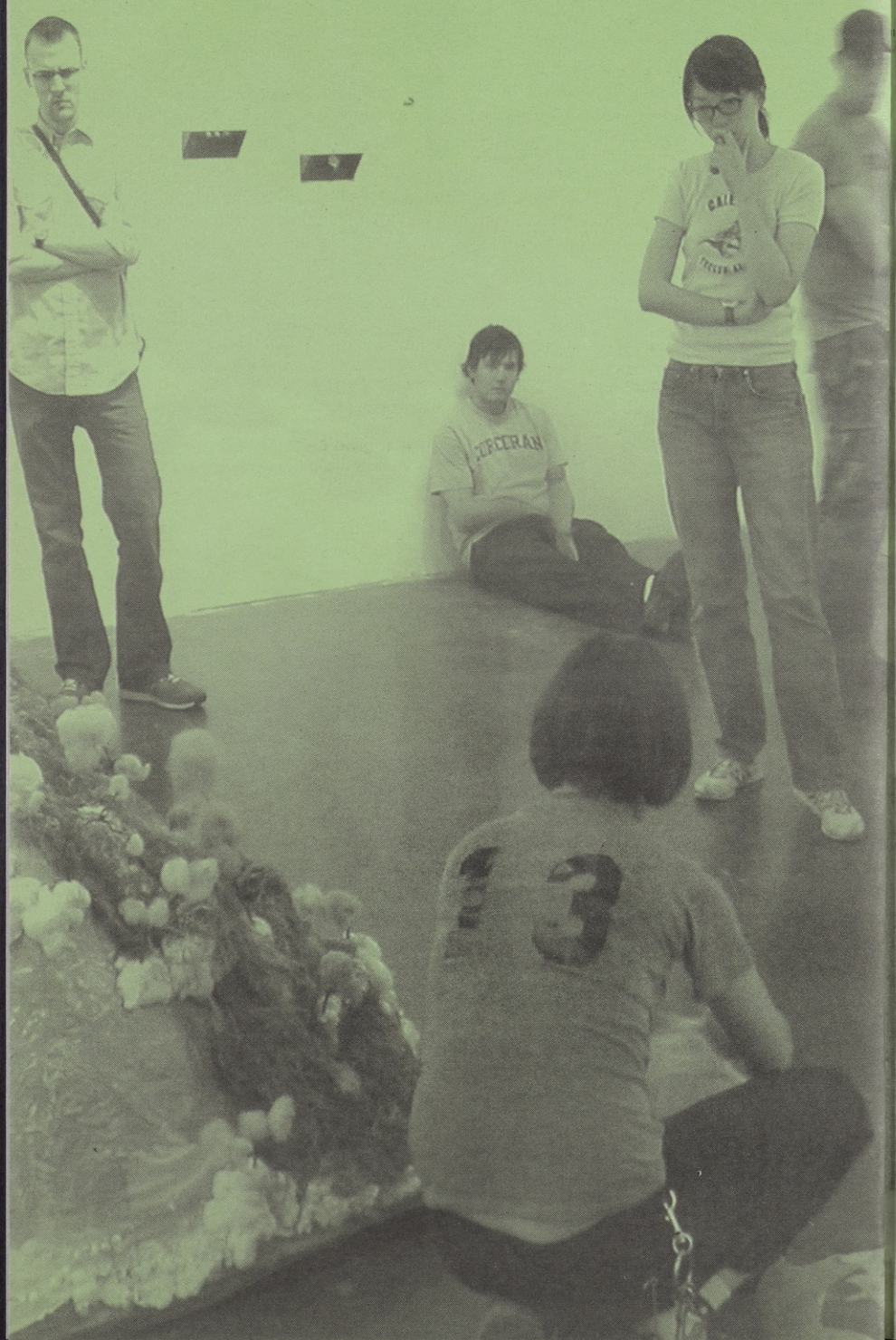
Exquisite Corpse: Cabaret Voltaire 2005 (Interdisciplinary)

Outing Your Work: Socializing, Blogs, Press Releases, and Instant Messaging (Design+Technology)

Visiting Artist Studio: Pushing the Narrative Boundary (New Genres)

Art Writing Conference (Art History)
Scriptwriting (Design+Technology)





Graduate-level courses are only open to MFA students. Advanced non-degree students can only register for Art History and Critical Studies courses with permission of the instructor. All courses are 3 units unless otherwise noted.

4-WEEK COURSE

June 20–July 15

Critical Studies Seminar:
Dust, Dirt, and Danger

8-WEEK COURSES

June 20–August 13

History of Post-Modern Theory
(Art History)

Critical Studies Seminar:
Joy, Complexity, and the Arts
Graduate Critique Seminar /
Pegan Brooke

Graduate Critique Seminar /
J. John Priola

Graduate Critique Seminar /
Jamie Brunson

Graduate Critique Seminar /
Sylvie Belanger

Graduate Tutorial /
Amy Ellingson

Graduate Tutorial /
Ann Chamberlain

Study/Travel
Pegan Brooke

4-WEEK COURSE

June 20–July 15

Critical Studies Seminar: Dust, Dirt, and Danger

INSTRUCTOR Stephanie Ellis

DAYS M/W/F

TIME 9:00am–12:00pm

LOCATION 3LH

COURSE CODE CS-500-1

The dust mote was once the threshold of visibility. The visual technologies of modernity exceeded and trivialized that traditional limit. These recent extensions of vision offer new opportunities as well as new orders of policing. The promise of a dirt-free world guaranteed to be safe from “unseen” pollution is haunted by fears of the so-called unwashed and uncivilized. Ultimately, these anxieties fuel and justify various campaigns of cleansing—ethnic, racial, political and sexual. The irony is that modernity evokes new forms of purity while chronically producing more dust and dirty secrets by bombing cities, dumping waste, cutting forests, and instigating diasporas—all on a massive scale. This seminar will examine the dangers and potentials of contact and contamination in modernity.

STEPHANIE ELLIS is resident faculty in the Liberal Arts Department. She has an MFA and PhD in Visual Culture from the University of California at Davis. Her writing on the visual practices of malls and corporate offices has appeared in international journals such as *Parallax* and *Architectural Design*. She has curated and exhibited in several national traveling exhibitions. She is now collaborating on the launch of the Public Policy Studio, a visual arts studio and academic center committed to local and national debates about education.

8-WEEK COURSES

June 20–August 13

History of Post-Modern Theory

INSTRUCTOR John Rapko

DAYS T/TH

TIME 6:30–9:30pm

LOCATION R-CR

COURSE CODE ARTH-505-1

This seminar will survey some of the leading works in philosophy and critical theory of the past thirty-five years and consider their relationship to issues and developments in contemporary art. Among our guiding questions will be: Does it make sense to speak of the of the postmodern? What are the virtues and limitations of theory-based art? Does it make sense to talk of the meanings embodied in artworks? Why is neo-conceptualism seemingly so important? Is criticality an overriding value in contemporary art? We will consider these questions in the course of reading works by Jacques Derrida, Gilles Deleuze, Michel Foucault, Richard Rorty, and others.

JOHN RAPKO is visiting faculty in the Liberal Arts Department. Rapko is a philosopher and art critic specializing in political aesthetics. He received his PhD from the University of California at Berkeley's Department of Philosophy and teaches in the Art Practice Department at UC Berkeley.

Critical Studies Seminar: Joy, Complexity, and the Arts

INSTRUCTOR Daniel Coffeen

DAYS W/F

TIME 9:30am–12:30pm

LOCATION R-CR

COURSE CODE CS-500-2

Joy is not happiness. One is always happy about something; there is a cause to one's happiness. But joy is not caused by anything. It is the exuberance of creation itself. Joy is pure positivity, the affirmation of life; it can be heard in Nietzsche's great dictum, "amor fati," love fate, regret nothing, "what doesn't kill you makes you stronger."

Joy, then, is not facile or reductive. But it can be simple as joy approaches bliss. This class, however, will examine the intersection of joy and complexity, the juncture at which the exuberance of creation twists and pleats itself into ever surprising configurations. We will examine a breadth of these configurations—in the writing of Borges, Burroughs, Nietzsche, and Nabokov; in the music of Bach, Flaming Lips, Pinback, and Thelonious Monk; in the visual art of Sarah Sze, Matthew Ritchie, Yoko Ono, Jeremy Blake; and more.

DANIEL COFFEEN is visiting faculty in the Liberal Arts Department. He teaches graduate-level seminars in philosophy and theories of representation. Coffeen earned his BA in history and literature from the University of Pennsylvania and his PhD in Rhetoric from the University of California, Berkeley. Coffeen has done extensive writing on film and aesthetic theory, music, and design. He also lectures and teaches at the University of California, Berkeley.

8-WEEK COURSES

June 20–August 13

Graduate Critique Seminar**INSTRUCTOR** Pegan Brooke**DAYS** SAT**TIME** 9:00am–1:00pm**LOCATION** 3SR1**COURSE CODE** SGR-500-1

Graduate Critique Seminars emphasize group discussion, the critique of students' work, and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

PEGAN BROOKE is resident faculty in the Painting Department and Director of the Summer MFA program. Her work is in the permanent collections of the San Francisco Museum of Modern Art and the Guggenheim Museum, New York; and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. R.B. Stevenson Gallery in San Diego, CA; Friesen Gallery in Seattle, WA and Sun Valley, ID; and Chris Winfield Gallery in Carmel, CA represent her work.

Graduate Critique Seminar**INSTRUCTOR** J. John Priola**DAYS** SAT**TIME** 2:00–6:00pm**LOCATION** 3SR2**COURSE CODE** SGR-500-2

Graduate Critique Seminars emphasize group discussion, the critique of students' work, and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

J. JOHN PRIOLA is visiting faculty in the Photography Department. His work has been shown in exhibitions including *In A Different Light*, Berkeley Art Museum, and *Prospect '96*, at the Schirn Kunsthalle, Frankfurt, Germany. His work is included in the collections of the Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; and the Art Institute of Chicago. A monograph of his work was published by Twin Palms in 1998. He is represented by Gallery Paule Anglim, San Francisco.

Graduate Critique Seminar

INSTRUCTOR Jamie Brunson

DAYS SAT

TIME 2:00–6:00pm

LOCATION 3SR1

COURSE CODE SGR-500-3

Graduate Critique Seminars emphasize group discussion, the critique of students' work, and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

JAMIE BRUNSON studied painting at the California College of the Arts (BFA, 1978) and at Mills College (MFA, 1983). She has contributed critical reviews and essays to the print publications *Artweek*, *Art Issues*, *Artspace*, *Diablo Arts*, and *Artcoast*, and to the on-line publication *Stretcher*. Brunson has been a visiting professor in the painting and graduate departments at the San Francisco Art Institute and at San Francisco State University. Her work is represented by Traywick Gallery in Berkeley, California; Robischon Gallery in Denver, Colorado; and Kathryn Markel Gallery in New York City. Her work will be included in a group exhibition of baroque-influenced abstraction at the San Jose Institute of Contemporary Art in 2006.

Graduate Critique Seminar

INSTRUCTOR Sylvie Belanger

DAYS SAT

TIME 9:00am–1:00pm

LOCATION 3SR2

COURSE CODE SGR-500-4

Graduate Critique Seminars emphasize group discussion, the critique of students' work, and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

SYLVIE BELANGER'S art installations use photography, video, audio, and computer imaging processes. She investigates the constant transformations that affect our understanding of personal, cultural and social identities. She has exhibited her multimedia installations across Canada, and in France, Germany, Spain, England, and the Netherlands. In Asia she has exhibited in Tokyo, Bangkok and Shanghai. Several catalogues on her art practice have been published and, reviews of her work can be found in *ArtForum*, *Art in America*, *ArtPress*, *Parachute*, and others.

8-WEEK COURSES

June 20–August 13

Graduate Tutorial**INSTRUCTOR** Amy Ellingson**DAYS** T**TIME** 9:00am–12:30pm**LOCATION** 3SR1**COURSE CODE** GR-580-1

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Critique Seminars is at Third Street Graduate Studios.

AMY ELLINGSON is resident faculty in the Painting Department. Her paintings have been exhibited nationally, most recently in *Identical/Variations* at Charles Cowles Gallery in New York, and *Matter & Matrix* at Scripps College in Claremont, California, and *Ec/centric Compositions* at Haines Gallery in San Francisco. Ellingson is the recipient of an ArtCouncil 1999 Grant to Individual Artists. She received a BA in Studio Art from Scripps College in 1986 and an MFA from CalArts in 1992. She is represented by Haines Gallery, San Francisco, and also shows at Charles Cowles Gallery, New York.

Graduate Tutorial**INSTRUCTOR** Ann Chamberlain**DAYS** TH**TIME** 9:00am–12:30pm**LOCATION** 3SR3**COURSE CODE** GR-580-2

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Critique Seminars is at Third Street Graduate Studios.

ANN CHAMBERLAIN is resident faculty in the Photography Department and is coordinator of the interdisciplinary Center for Public Practice. An artist who works in a variety of media, including public art, printed books, and installation, and often collaborating with community members or other artists. She has received a Fulbright Fellowship, a Eureka Fellowship, and three National Endowment for the Arts grants. Public art commissions include: Projects at the San Francisco Public Library, San Francisco General Hospital, University of California San Francisco/Mount Zion Cancer Center, the California State Supreme Court Building, and the Mexican Heritage Gardens in San Jose, CA.

**Pont Aven, France
May 30–August 12****INSTRUCTOR** Pegan Brooke**COURSE CODE** IN-500-1**PROGRAM FEE** \$1,200

This course is open to MFA students working in any discipline in the Summer and the full time MFA Program. This class includes two weeks in Pont Aven (May 30–June 12) followed by four more critique seminar sessions at SFAI. Students will have a rigorous schedule with five main components: field trips, group critiques, individual tutorial meetings with the instructor, studio time, and a group collaborative installation project at the festival Les Cabanes. Excursions will include trips to the site of the standing stones of Carnac, Le Quartier Art Museum, and the Breton Museum in Quimper, Les Trois Fontaines, the 16th century stone Chapelle de Tremelo, and the contemporary sculpture part of the Domaine de Kerguehenec. Group critiques will be held twice a week. Group studio space will be provided (open 24/7.) Each student will be required to keep an artist's journal, which will include student writings, visual notations, images, and specific assignments.

Once the students return to SFAI the class will continue to meet for four more critique seminar sessions (every two weeks for the 8-week summer session) during which the work produced in France and after will be reviewed. Each student will present work twice and also give a presentation on what they perceive to be the impact of the trip on their work and concepts, as well as potential future development. The final project of the class will be a group exhibition in the Diego Rivera Gallery in August, which will include organization, installation, reception, and deinstallation of the show.

Students will be given additional information and materials prior to the trip by the instructor via mail and Internet. Satisfies 3 units Elective Requirement for Graduate students.

PEGAN BROOKE is resident faculty in the Painting Department and Director of the Summer MFA program. Her work is in the permanent collections of the San Francisco Museum of Modern Art and the Guggenheim Museum, New York; and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. R.B. Stevenson Gallery in San Diego, CA; Friesen Gallery in Seattle, WA and Sun Valley, ID; and Chris Winfield Gallery in Carmel, CA represent her work.

UNDERGRADUATE

60 schedule

CODE	TITLE	FACULTY
MAY SESSION May 3-27 DIRECTED STUDY OPPORTUNITY		
SC-398	Directed Study	McDonald
INTENSIVE PERIOD #1 May 31-June 11		
DT-220-1	Graphic Agitation: Artists Express Outrage	Attyah
IN-190-1	Professional Practices	Ellingson
IN-190-2	Interdisciplinary Seminar: An Aesthetics of Dysfunction	Ragona
PA-299-1	Living and Breathing Painting	Klein
PA-299-2	Painting Intensive	Majoli
PH-111-1	Polaroid Workshop/Fine Art Digital Printing	Carr/Creedon
SC-299-1 *	The Garden Society	Ross
INTERNSHIP COURSE May 16-August 12		
CO-296-1/GR-596-1	Internship	Rissler
STUDY /TRAVEL COURSES		
IN-215-1	Italian Art and Contemporary Culture	Poli
NG-220-2	Walking-Thinking-Walking: Workshop in Switzerland	Winkler
IN-214-1	Ladakh, India	Connor
8-WEEK SESSIONS June 20-August 12		
ARTH-102-1	Art History C	Reiss
HUMN-200-1	Humanities Core A	Duffey
HUMN-201-1	Humanities Core B	Balliger
NG-204-1	Installation	Martin
PA-380-1	Undergraduate Painting Tutorial	Ellingson
PH-141-1	History of Photography	Sempere

All courses are 3 units unless otherwise noted.

DAYS	TIME	LOCATION
TUES – SAT	TBA	deYoung/Legion
MON – FRI	9:00am–6:00pm	R-DMS/16B
MON – FRI	1:30–6:00pm	R–CR
MON – FRI	1:30–6:00pm	Studio 26
MON – FRI	9:00am–6:00pm	Studios 115/116
MON – FRI	9:00am–6:00pm	Studio 117
MON – FRI	9:00am–6:00pm	Studios 16A/C
MON – FRI	9:00am–6:00pm	Studio 105/meadow*
MON	7:00–9:00pm	20B
	June 25–July 13	
	July 4–15	
	July 29–August 23	
MON / WED	9:30–12:30pm	Lecture Hall (R–CR on 7/27)
TUES / THURS	1:30–4:30pm	16B
MON / WED	1:30–4:30pm	16B
MON / WED / FRI	1:30–5:15pm	Studio 10/3SR2
TUES	9:00–12:30pm	R–PA
MON / WED	6:30–9:30pm	Studio 16A

UNDERGRADUATE

62 **schedule**

CODE	TITLE	FACULTY
8-WEEK SESSIONS June 20–August 12 (continued)		
PH-220-2	Topologies: Special Topics	Hays
PH-380-2	Undergraduate Tutorial	Chamberlain
4-WEEK SESSION #1 June 20–July 15		
FM-220-2	Hi-Definition Research Lab: Graphical HD Cinema	Hinton
DT-220-3	Artists Expanding the Mind: Projects in Extra-Sensory Perception	Gach
DR-220-1	Narrative Drawing	Mitchell–Dayton
NG-220-1	Textuality and Images: Special Topics	Belanger
PA-200-1	Painting II/III	Brunson
PH-215-1	Direction and Inspiration	Connor
JULY SESSION July 1–29		
IN-220-1	Exquisite Corpse: Special Topics	Codrescu
JULY / AUGUST SESSION July 5–August 19		
FM-231-01	Real Movies for Real People	Marx
4-WEEK SESSION #2 July 18–August 12		
DT-220-4	Outing Your Work: Socializing, Blogs, Press Releases, and Instant Messaging	Philips
FM-220-1	Found Footage-Filmmaking	Rosenblatt
NG-250-1	Visiting Artist Studio	Miller
PA-110-1	Materials of Painting	Goldman
PH-250-1 (same as SC 250-1)	The Alternative Alternative	Manikova
PH-220-3	Going, Doing Digital	Sempere
INTENSIVE PERIOD #2 August 15–26		
ARTH-301-1	Art Writing Conference	Van Proyen

All courses are 3 units unless otherwise noted.

DAYS	TIME	LOCATION
MON / WED / FRI	1:30-6:00pm	Studio 20A
THURS	9:00am-12:30pm	PSR
MON-FRI	1:30-6:00pm	R-DMS/26
MON-FRI	1:30-6:00pm	Studio 16C
MON-FRI	9:00am-1:30pm	Studio 13
MON-FRI	9:00am-1:30pm	Studio 9
MON-FRI	1:30-6:00pm	Studio 116
MON-FRI	1:30-6:00pm	Studio 16A
TUES / THURS	9:00am-1:30pm	R-CR
MON-FRI	9:00am-5:00pm	Studio 8
MON-FRI	1:30-6:00pm	R-DMS
MON-FRI	1:30-6:00pm	Studio 26
MON-FRI	9:00am-1:30pm	Studio 9
MON-FRI	1:30-6:30pm	Studio 13/116
MON-FRI	1:30-6:00pm	Studio 16A/106
MON-FRI	1:30-6:00pm	Studio R-IS/16C
FRI, SAT, MON-FRI (8/12-13, 8/15-19)	9:30am-4:30pm	Lecture Hall, Studio 16A

UNDERGRADUATE / GRADUATE

64 **schedule**

CODE	TITLE	FACULTY
INTENSIVE PERIOD #2 August 15-26 (continued)		
DR-220-2	Art on Paper	McCormack
DT-220-5	Scriptwriting	Levine
PR-299-1	The Language of Aquatint	Berry
GRADUATE 8-WEEK SESSION July 20-August 13		
ARTH-505-1 ART HISTORY	History of Post Modern Theory	Rapko
GRADUATE CRITICAL STUDIES SEMINAR		
CS-500-2	Critical Studies Seminar: Joy, Complexity and the Arts	Coffeen
GRADUATE CRITIQUE SEMINAR		
SGR-500-1	Graduate Critique Seminar	Brooke
SGR-500-2	Graduate Critique Seminar	Priola
SGR-500-3	Graduate Critique Seminar	Brunson
SGR-500-4	Graduate Critique Seminar	Belanger
GRADUATE TUTORIALS		
GR-580-1	Graduate Tutorial	Ellingson
GR-580-2	Graduate Tutorial	Chamberlain
GRADUATE CRITICAL STUDIES SEMINAR 4-WEEK SESSION June 20-July 25		
CS-500-1	Dust, Dirt, and Danger	Ellis
GRADUATE STUDY / TRAVEL COURSE		
IN-500-1	Pont Aven, France	Brooke

KEY TO ABBREVIATIONS — LOCATIONS

R-DMs	Digital Media Studio
R-IS	Imaging Studio
R-CR	McMillan Conference Room
R-FM2	Filmmaking Avid Room (on mezzanine)
LH	Lecture Hall
R-PA	Painting Department Office (next to Studio 117)
PSR	Photo Seminar Room, above Studio 16A
Studio 16A	Photo Studio (up stairway, past Student Services)
16B	Seminar Room (up stairway, past Student Services)

All courses are 3 units unless otherwise noted.

DAYS	TIME	LOCATION
MON-FRI	9:00am-6:00pm	Studio 13
MON-FRI	9:00am-6:00pm	16B
MON-FR	9:00am-6:00pm	Studios 002/004
TUES / THURS	6:30-9:30pm	R-CR
WED / FRI	9:30am-12:30pm	R-CR
SAT	9:00am-1:00pm	3SR1
SAT	2:00-6:00pm	3SR2
SAT	2:00-6:00pm	3SR1
SAT	9:00am-1:00pm	3SR2
TUES	9:00am-12:30pm	3SR1
THURS	9:00am-12:30pm	3SR3
MON / WED / FRI	9:00am-12:00pm	3LH
	May 30-August 12	offsite

- Studio 16C**

 - 20B
 - R101
 - R102
 - 3LH
 - 3SR1
 - 3SR2
 - 3SR3
 - 3SR4
 - TBA
- Digital Media Studio (up stairway, past Student Services)
 - Seminar Room (near Jones St. entrance)
 - Writing Lab (in the tunnel behind the Francisco Street stairs)
 - Tutoring Center (in the tunnel behind the Francisco Street stairs)
 - Third Street Lecture Hall
 - Third Street Seminar Room #1
 - Third Street Seminar Room #2
 - Third Street Seminar Room #3
 - Third Street Seminar Room #4
 - To be arranged

How to Register for Summer 2005 Courses

All courses are 3 units
unless otherwise noted.

Summer 2005 Calendar

May 16–August 12, 2005
May 31–June 11, 2005
June 20–July 15, 2005
June 20–August 12, 2005
July 18–August 12, 2005
August 12–19, 2005
August 15–26, 2005

Summer Internship Program
June Intensives
4-Week Session I
8-Week Session*
4-Week Session II
Art Writing Conference
August Intensives

Add/Drop Deadlines

May 17, 2005
May 31, 2005, 6:00pm
June 22, 2005
June 24, 2005
July 20, 2005
August 12, 2005, 6:00pm
August 15, 2005, 6:00pm

NOTE The calendar above is a general outline of the dates for most of the courses offered within the degree programs. Adult Continuing Education, Pre-College, and Young Artists Program dates are not reflected in this calendar. Additionally, there are several special courses offered within the degree programs that fall outside of the above calendar. These courses are identified in the course description section of this catalog.

*The Summer MFA program 8-week session ends on August 13, 2005

HOW TO REGISTER

All students are encouraged to register well in advance of the beginning of classes in order to take full advantage of course selection; many classes fill early. Registration continues until the first day of each class.

Summer 2005 courses are open to SFAI degree and non-degree students, provided that the stated prerequisites are met to the satisfaction of the instructor. Course enrollment is further subject to space availability.

Priority Registration for Continuing Degree and Certificate Program Students

Low-Residency Summer MFA Program: Registration takes place through individual advising with the Director of the Summer MFA Program in late March.

Full-time MFA Degree Students:
(Mon) April 18–(Wed) April 20, 2005

Post-Baccalaureate Certificate Students: (Thurs) April 21, 2005

BFA Degree Students:
(Mon) April 25–(Fri) April 29, 2005

Non-degree Students:
Begins on (Mon) May 2, 2005

Early Registration for New Degree and Certificate Program Students

Low Residency Summer MFA

Students: Registration takes place through individual advising with the Director of the Summer MFA Program in late March/early April.

Full-Time MFA Degree Students:

Begins on (Mon) May 2, 2005

Post-Baccalaureate Certificate

Students: Begins on (Mon) May 2, 2005

BFA Degree Students: Begins on (Mon) May 2, 2005

NOTE Registration for new students in the BFA, full-time MFA, and Post-Baccalaureate Certificate programs is coordinated through the Office of Admissions. Registration for new students in the low-residency Summer MFA Program is coordinated through the office of the Director of the Summer MFA Program.

Early Registration for Non-Degree Students

Non-degree Students:

Begins on (Mon) May 2, 2005

Registration in Person

Registrations are accepted in the Office of Registration & Student Records between the hours of 9:00am and 5:00pm PST, Monday through Friday. The office is located just inside the Francisco Street entrance on the balcony overlooking the sculpture area.

Registration by Fax

To register by fax using American Express, MasterCard, or Visa, please dial 415.749.4579 between the hours of 9:00am and 5:00pm PST, Monday through Friday. Please fill out and fax the registration form at the back of this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

Registration by Mail

To register by mail using American Express, MasterCard, or Visa, please fill out and mail the registration form at the back of this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner. Mail the completed form to:

**San Francisco Art Institute
Office of the Registration
and Student Records
800 Chestnut Street
San Francisco, CA
94133-2299**

TUITION FOR DEGREE PROGRAM COURSES

Bachelor of Fine Arts & Non-Degree

1–11 units

12–15 units

Over 15 units

Multiply each unit by \$1,100

Pay a flat fee of \$12,820

\$12,820 plus \$1,100 for each additional unit over 15

Post-Baccalaureate

1–11 units

12–15 units

Over 15 units

Multiply each unit by \$1,175

Pay a flat fee of \$13,700

\$13,700 plus \$1,175 for each additional unit over 15

Master of Fine Arts

1–11 units

12–15 units

Over 15 units

Multiply each unit by \$1,175

Pay a flat fee of \$13,700

\$13,700 plus \$1,175 for each additional unit over 15

Other Fees

Studio courses may be subject to a \$35.00 materials fee

(see individual course descriptions).

Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study Travel Courses require a \$200.00 non-refundable deposit.

ADD/DROP DATES & PROCEDURES FOR SUMMER DEGREE PROGRAM COURSES

Regular Sessions

May 31–June 11, 2005
June 20–July 15, 2005
June 20–August 13, 2005
July 18–August 13, 2005
August 15–26, 2005

June Intensives

4-Week session I

8-Week session

4-Week session II

August Intensives

Add/Drop Deadlines

May 31, 2005, 6:00pm
June 22, 2005
June 24, 2005
July 20, 2005
August 15, 2005, 6:00pm

Special Sessions

May 16–August 12, 2005
July 1–July 29, 2005
July 5–August 19, 2005
August 12–19, 2005

Summer Internship Program

Exquisite Corpse: Cabaret Voltaire

Real Movies for Real People

Art Writing Conference

Add/Drop Deadlines

May 17, 2005
July 5, 2005
July 7, 2005
August 12, 2005, 6:00pm

4-Week and 8-Week Courses

Students may add or drop any course (with the exception of Study Travel Courses) through the third day of each 4 week session or through the fifth day of the 8 week session.

Students may add or drop courses only by filing a written notice of program change (add/drop form) with the Office of Registration and Student Records. Changing from one section to another of the same course requires adding and dropping.

Intensive Courses

Students may only add or drop intensive courses by the end of the first day of instruction in the course. The Office of Registration and Student Records will be open until 6pm on these days to allow for such activity.

Students may add or drop courses only by filing a written notice of program change (add/drop form) with the Office of Registration and Student Records.

Study/Travel Courses

There is no add/drop period for study travel courses. Any advance deposit required is non-refundable.

NOTE The San Francisco Art Institute does not automatically drop students who elect not to attend following registration. Non-attendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and notify the Office of Registration and Student Records when adding or dropping a course.

After the add/drop period ends, students may **WITHDRAW** from a course. See following section.

WITHDRAWAL DATES & PROCEDURES

All of the summer sessions are considered as ONE TERM for the purpose of determining a complete withdrawal.

Individual Degree Program Courses

Students may withdraw from a single course after the official add/drop deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed with the Office of Registration and Student Records by the dates indicated below for each respective course. Withdrawals after the stated deadline will result in the assignment of a grade of "WF".

Exceptions to the official withdrawal policy require an appeal to the Academic Review Board before August 26, 2005. An exception will only be granted to a student who demonstrates extenuating circumstances. Academic Review Forms can be obtained in the Office of Registration and Records.

Session Withdrawal Deadline

June Intensives	June 6, 2005
4-Week Session I	July 1, 2005
8-Week Session	July 14, 2005
4-WEEK SESSION II	July 29, 2005
August Intensives	August 19, 2005

NOTE The San Francisco Art Institute does not automatically drop students who elect not to attend following registration. Consequently, it is always the student's responsibility to notify the Office of Registration and Student Records when adding or dropping a course or withdrawing from courses for the term.

Complete Withdrawal from all Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the Undergraduate Academic Advisor or the Associate Vice President for Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Director of Graduate Programs or the Associate Vice President for Student Affairs.

STUDENT ACCOUNTS POLICIES & PROCEDURES

Tuition Payment Deadlines

For continuing students, tuition is due in full at the time of registration or by the first day of the session unless tuition is fully covered by Financial Aid. For non-degree students, tuition is due in full at the time of registration. Payment may be made in the Office of Student Accounts by cash, check, or credit card.

Tuition for any class that is scheduled outside the first day of the 4-week, 8-week and intensive sessions (i.e., travel classes) will be due prior to the first day of the class.

STUDY TRAVEL POLICIES

Payment Deadlines

Course fees are charged to a student's account at the time of registration, and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

Refund Policy

All deposits are non-refundable. Other than for medical or SFAI academic dismissal reason, course fees for Study Travel Courses are non-refundable.

Canceled Classes

The Institute will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

Tuition Refund Policy for Individual Dropped Classes by Degree and Non-Degree Students

Tuition refunds for individually dropped classes occur only during the add/drop period of the Summer 2005 term. After that date, no refund is given for individually dropped classes. The responsibility for filing the add/drop form rests entirely with the student.

Tuition Refund Policy for Complete Withdrawal by Degree and Non-Degree Students

Tuition refunds for complete withdrawal or dropped classes occur only during the add/drop period for each Summer 2005 class session. After that date no refund is given for individually dropped classes. The responsibility for filing the add/drop form rests entirely with the student.

FINANCIAL AID POLICIES & PROCEDURES

Financial aid is available to degree-seeking students enrolled for six or more credit units (normally two classes). Students must remain enrolled for at least six credit units per term regardless of the starting date of the class. A student who drops below six credit units during the term will lose eligibility to receive financial aid for that term, and any aid disbursed will be removed from the student account.

The Higher Education Act Amendments of 1998 require the Institute and the withdrawing student to return any unearned federal aid funds (grants and/or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Request for Withdrawal or Leave of Absence Form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Newsletter available in the Financial

registration

Aid Office and online at www.sfai.edu. Financial Aid recipients considering a reduction in course-load are strongly encouraged to consult with a financial aid counselor prior to taking any action. Please contact the Financial Aid office at 415.749.4520 for more information.

Student Account Refunds

Students who receive Financial Aid awards in excess of the tuition costs will receive a refund check. Students who drop below six credit units for the Summer term will be responsible for repayment of any refunds issued to them.

GENERAL POLICIES

Although every effort has been made to ensure the accuracy of this catalog, students are advised that the information contained in them is subject to change. The Institute reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of the Institute demand.

Enrollment Eligibility

Summer 2005 courses are open to SFAI degree and non-degree students, provided that the stated prerequisites are met to the satisfaction of the instructor and the course is appropriate to the student's degree program. Course enrollment is further subject to space availability.

College Credit Units and Transcripts for Degree Courses

Credit in the degree and certificate programs is offered as the semester unit. Undergraduate courses are numbered 1-399. Certificate courses are numbered 400-499. Graduate courses are numbered 500-599. Graduate level courses are generally open only to students enrolled in the MFA, Summer MFA, and Post-Baccalaureate Certificate programs. However, advanced non-degree students may be permitted to enroll in graduate art history and critical studies seminars with the prior approval of the faculty member. Grade reports for degree program courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available in the Office of Registration & Student Records.

College Credit Units and Transcripts for Non-Degree Courses

Non-Degree courses are non-credit bearing. Requests for transcripts for non-degree courses should be directed to the Office of Community Programs.

Changes and Additions to Course Catalog

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of any course offering

Non-Discrimination Policy

The Art Institute expressly prohibits its discrimination and harassment because of gender, race, religious creed, color, national origin, or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law or ordinance or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by the Institute.

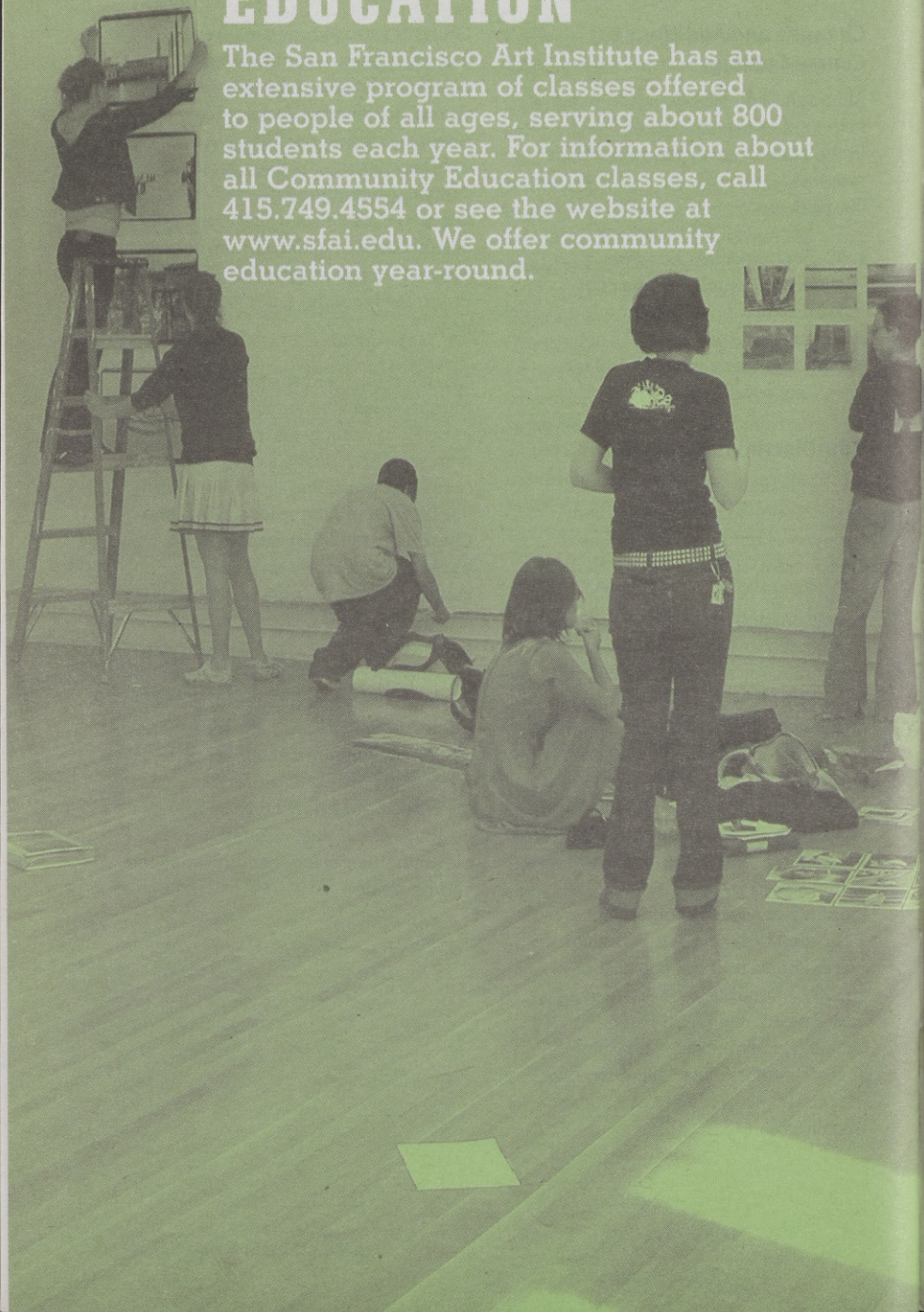
Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Financial Officer, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Director of Graduate Programs prior to registration. Students with documented learning disabilities requiring specific accommodations in non-degree courses should contact the Community Programs Manager prior to registration.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's degree or certificate programs should write to the **Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133** at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made. •

COMMUNITY EDUCATION

The San Francisco Art Institute has an extensive program of classes offered to people of all ages, serving about 800 students each year. For information about all Community Education classes, call 415.749.4554 or see the website at www.sfai.edu. We offer community education year-round.



ADULT CONTINUING EDUCATION (ages 18 years +)

June 6–August 13, 2005

The Adult Continuing Education (ACE) program offers over 30 evening and weekend courses every summer in design + technology, drawing, film, painting, photography, printmaking, sculpture, and art history. Whether you are preparing a portfolio to apply to a full-time art program or are looking for the camaraderie and stimulation that comes from working with other artists in a class, our courses are designed to meet the needs of beginning, intermediate, and advanced students of all ages.

The course schedule for Summer 2005 will be available online in early April, or call 415.749.4554 to receive a print version.

PRE-COLLEGE (ages 16–18 years)

June 27–July 29, 2005

The Pre-College Program invites artists between the ages of 16 and 18 to experience college life, study with esteemed faculty, and earn up to five units of college credit in a five-week-long intensive studio environment. Courses in digital animation, visual communication, drawing, film, painting, photography, printmaking, video, and modern art history combine conceptual-with technique-based training. All students who have completed their sophomore year of high school and turned 16 years old before or on July 1, 2005 are eligible to apply.

The Pre-College course schedule for Summer 2005 is available online or call 415.749.4554 to receive a print version.

YOUNG ARTIST PROGRAM

(ages 13–15 years)

Session I June 13–24, 2005**Session II** August 1–12, 2005

The Young Artist Program at the San Francisco Art Institute is a two-week, summer program designed for students ages 13–15. The program aims to encourage creative thinking and self-expression in a supportive studio art environment. Students work closely with contemporary artists and learn about the process of making art, finding form, and adding structure to their ideas. Classes will introduce a variety of techniques and concepts in drawing, painting, sculpture, printmaking, photography, digital animation, and more.

The YAP course schedule for Summer 2005 is available online or call 415.749.4554 to receive a print version.

TEACHER PROFESSIONAL DEVELOPMENT PROGRAM**July 11–22, 2005**

The Teacher Professional Development Program is designed for teachers K-12 who wish to enhance their teaching experience by incorporating art into their curriculum and/or to develop their own studio practice. The two-week program is designed to accommodate both art and non-art teachers.

Alternative Sites and Strategies

Renowned Bay Area artists/educators will introduce their programs and discuss ways in which teachers can collaborate with existing programs. Visits to an array of Bay Area alternative art sites will supplement coursework and offer educational models.

The Arts with your Curriculum

Learn how to successfully incorporate hands-on art activities into your lesson plan, use the Internet and existing digital tools to enhance students' learning experience, and develop projects using local resources and grants.

Creative Studio

A unique opportunity to immerse yourself in studio practice. Participants will receive a personal studio at SFAI's graduate facilities and work with distinguished Art Institute faculty in a one-on-one and group environment.

Call 415.749.4554 for a schedule.

**CHILDREN'S ART PROGRAM
(CAP) (ages 5–12 years)**

June 26 –July 24, 2005

Sundays, 10:00am–1:00pm

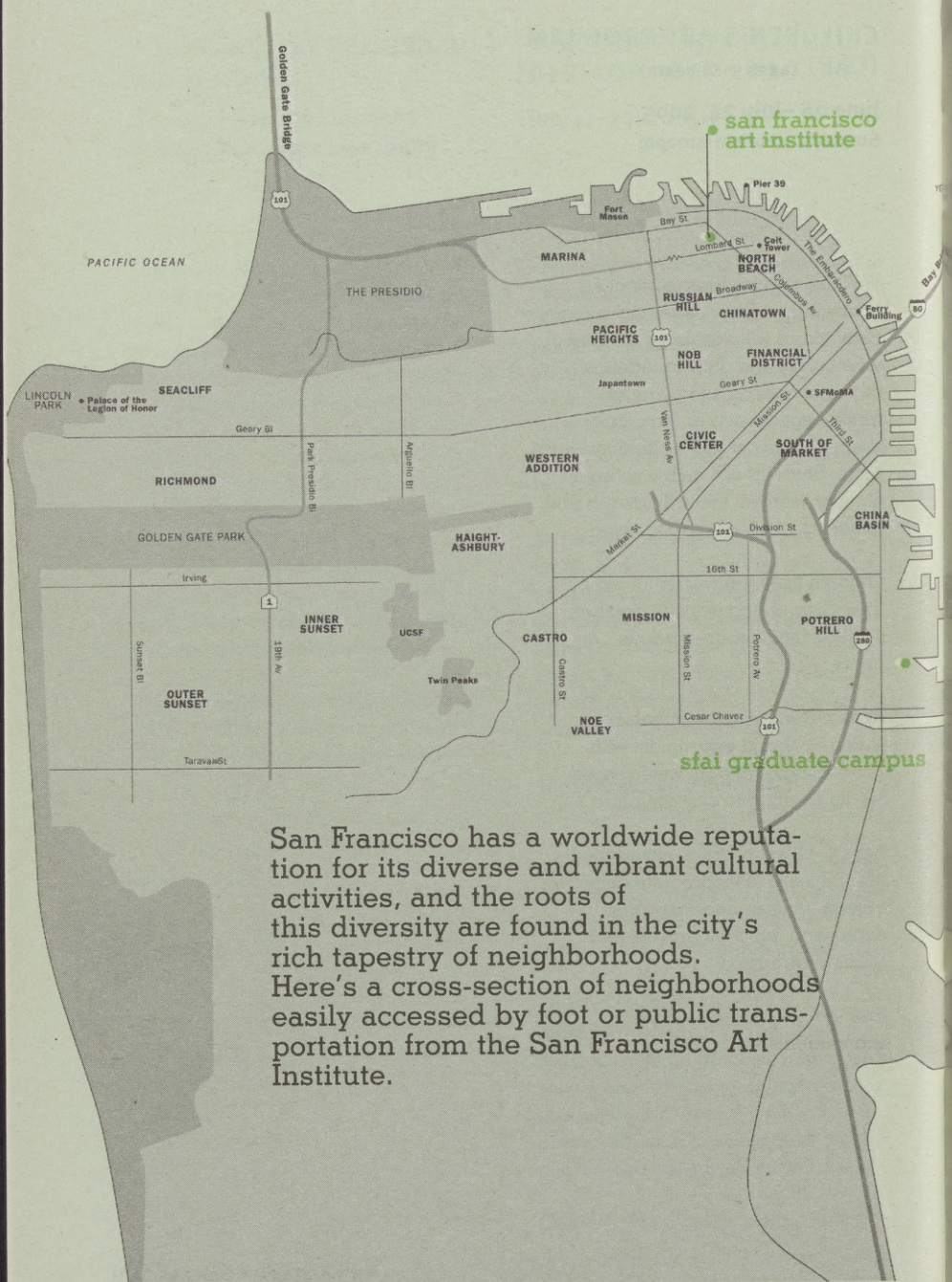
We'll be offering three distinct art courses for different ages this summer. Participants will develop their artistic sensibilities and gain confidence in personal expression through fundamentals such as form, color, shapes, composition, techniques, and more. Students will gain a sense of accomplishment that will nourish and challenge their creative thinking.

Children ages 5–6 will be joined by their parents and work on creative projects that can be expanded at home.

Ages 7–8 will engage in hands-on studio work and experiment with projects ranging from water-based media painting to clay sculpture.

Ages 9–12 will practice mixed-media art and learn to incorporate daily objects, fantasy, and individual expression into their artwork and studio environment.

Call 415.749.4554 for more information.



San Francisco has a worldwide reputation for its diverse and vibrant cultural activities, and the roots of this diversity are found in the city's rich tapestry of neighborhoods. Here's a cross-section of neighborhoods easily accessed by foot or public transportation from the San Francisco Art Institute.



Russian Hill

The Art Institute's historic campus is located at 800 Chestnut Street between Jones and Leavenworth, and has, in addition to all the studio facilities, three galleries, a library, and a gourmet café. Russian Hill offers some of the best views in the city, a park at its summit, and Lombard, the "crookedest street in the world."

North Beach

San Francisco's "Little Italy" neighborhood is within steps of the Art Institute. Once home to such Beat Generation writers as William S. Burroughs, Jack Kerouac, and Allen Ginsberg, this neighborhood overflows with independent literature, cafés, old world delicatessens, jazz clubs, and gelato parlors.

Telegraph Hill

Coit Tower, one of San Francisco's most prominent landmarks, is located in Pioneer Park at the top of Telegraph Hill. Art Institute faculty and students were hired by the WPA in the 1930s to paint murals depicting the history of the city inside of the tower. Look for the flock of wild parrots who live on the hill.

Fisherman's Wharf

Fisherman's Wharf is the city's most visited neighborhood. Still a working wharf, thousands of tons of sole, salmon, and shrimp are sold here at "Fish Alley." Also known for its novelty museums, Ghirardelli Square, and clam chowder in a bread bowl, Fisherman's Wharf is close enough to the Art Institute that you can hear the sea lions barking at Pier 39.

Chinatown

Only a short walk south from the Art Institute, the streets and alleys of Chinatown are always ready for exploration. From herbal shops, fresh produce stands, the Fortune Cookie Factory, and the Imperial Tea Court, to markets alive with chickens, lobsters, and exotic delicacies, San Francisco's Chinatown is the largest outside of Asia.

SoMA

SoMA is the core of San Francisco's art and design activity. In this neighborhood, also known as South of Market, you'll find the San Francisco Museum of Modern Art, the Yerba Buena Center for the Arts, and the Cartoon Art Museum. SoMA includes most of the city's graphic design, multimedia, and film businesses, as well as a large number of artist's live/work lofts, galleries, cafés, and nightclubs.

Mission District

Most of San Francisco's public murals can be found in the Mission District. This eclectic neighborhood, located south of the Art Institute, is the historic home of San Francisco's Latino community; and its streets are abundant with taquerias, cafés, Mexican bakeries, used-book stores, alternative art spaces, and specialty shops.

The Castro

The Castro carries a long and dynamic history of acceptance and tolerance. Home to the AIDS Memorial Quilt and one of the last grand old movie palaces—complete with pipe organ—this neighborhood boasts stylish shops, restaurants, imaginative boutiques, and vibrant nightlife.

Civic Center

The Civic Center is home to City Hall (designed by Arthur Brown, architect of the Art Institute's historic Chestnut Street campus), the War Memorial Opera House, Davies Symphony Hall, the Asian Art Museum, the Main Public Library, the San Francisco Arts Commission, and a number of excellent restaurants and cafés.

Hayes Valley

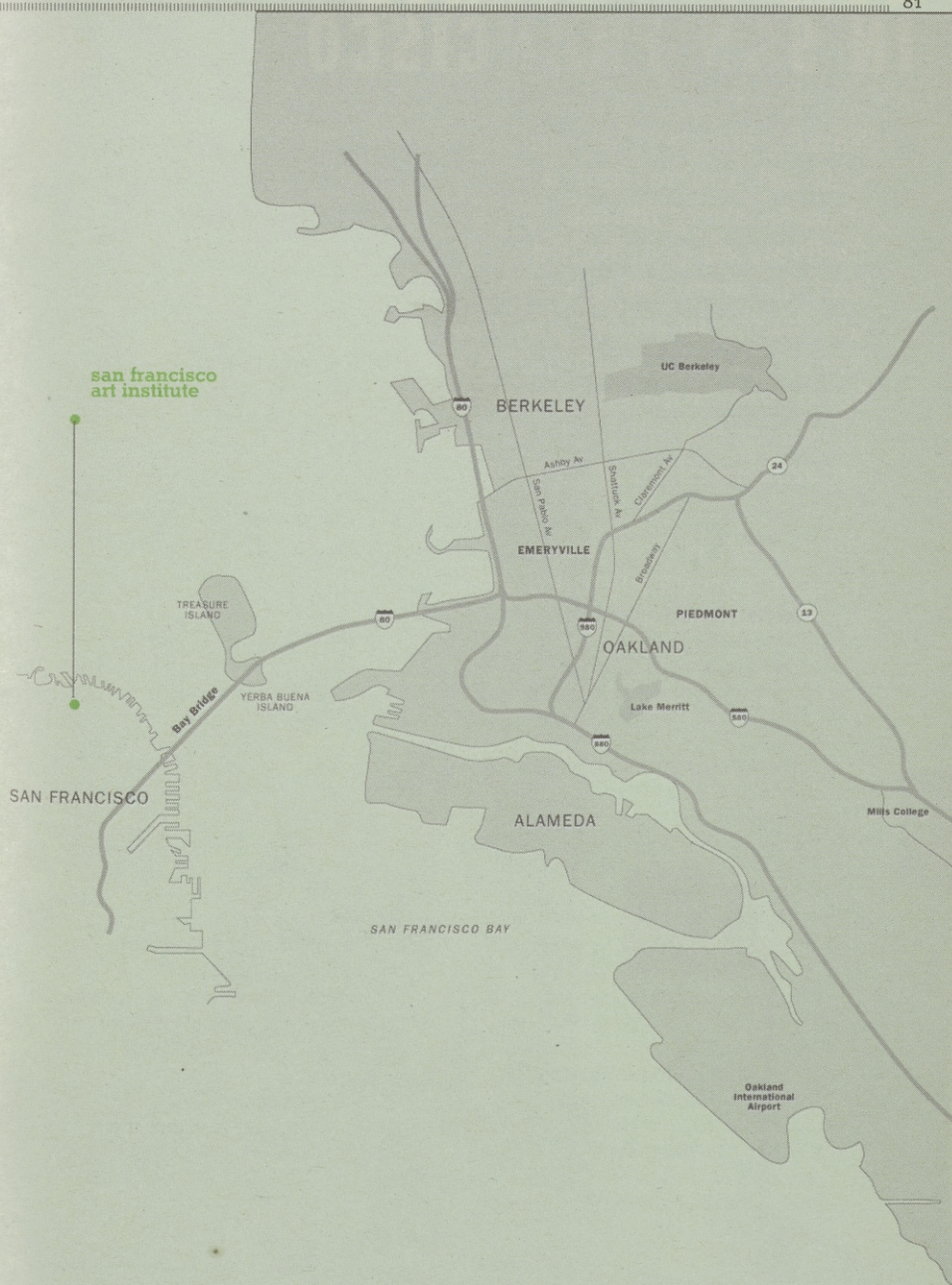
Hayes Valley maintains a sense of community while also calling visitors from all over the city to its plethora of arts venues. Highlights of Hayes Valley include: the New Conservatory Theatre Complex, the San Francisco Performing Arts Library and Museum, and a long roster of contemporary art galleries.

Haight Ashbury

The Haight Ashbury District was the center of the 1960s counter culture. Janis Joplin, the Hell's Angels, and the Grateful Dead all lived here. Today hip vegetarian restaurants, vintage boutiques, independent bookshops, and record stores populate this iconic neighborhood.

Golden Gate Park

Golden Gate Park is San Francisco's botanical haven. Larger than New York City's Central Park, it stretches from the Pacific Ocean to the geographical center of the city. Within the park's perimeter several notable destinations can be found: the Japanese Tea Garden, the Conservatory of Flowers, an 87-year-old carousel, and a pasture that is home to a herd of buffalo.



SUMMER EVENTS IN SAN FRANCISCO

San Francisco is vibrant with art, music, dance, theater, and cultural festivals all year-round, and the summer is a great time to enjoy the city's rich offerings. For more information please contact the organizers directly.

Here are a few of the special events planned for Summer 2005.





CULTURAL FESTIVALS

28th Annual Haight Ashbury Street Fair **6/12** one of San Francisco's most popular street festivals on Haight St. between Masonic and Stanyan

35th Annual San Francisco Gay Pride Celebration and Parade **6/25-26** "Stand Up, Stand Out, Stand Proud" is the theme for this year's event

Fourth of July Waterfront Festival **7/4** musical entertainment and fireworks extravaganza, with excellent views from the upper terraces at SFAI

10th Annual Books by the Bay **7/18** sponsored by the Northern California Independent Booksellers Association, the festival features author's readings and signings, children's events, and over 40 book-sellers, at Pier 32

32nd Annual Nihonmachi Street Fair **8/13-14** Asian and Pacific Islander festival in Japantown, one of only three such communities left in the United States

FILM FESTIVALS

7th Annual San Francisco Black Film Festival **6/8-12** 60 films are screened for 5 days at 4 different venues in San Francisco: BRAVA Theater at 2789 24th Street, Bayview Opera House at 4705 Third Street, and the African American Art and Culture Complex at 762 Fulton Avenue.

28th Annual International Lesbian and Gay Film Festival **6/16-26** screenings are at several venues, the main location being Castro Theatre at 429 Castro Street

10th Annual San Francisco Silent Film Festival **7/8-10** screenings with live pipe organ and orchestra accompaniment at Castro Theatre, 429 Castro Street

25th Annual Jewish Film Festival **7/21-8/8** the oldest and largest Jewish Film Festival in the world, at Castro Theatre, 429 Castro Street Music Festivals

San Francisco Accordion Festival **6/5** at Fisherman's Wharf

Golden Gate Park Band **5/15-10/15** Sundays, at the Botanical Gardens at Strybing Arboretum, Golden Gate Park

The Diego Rivera Gallery at the San Francisco Art Institute.



MUSIC FESTIVALS

San Francisco Jazz Spring Season, 3/12-6/26 held at several San Francisco venues including: the Palace of Fine Arts Theatre, Herbst Theatre, Mountain View Center for the Performing Arts, and the San Francisco Opera House

San Francisco Symphony through 6/18 at Davies Symphony Hall, 201 Van Ness Avenue

Berkeley Symphony Orchestra through 6/14 at Zellerbach Hall, UC Berkeley campus (Berkeley)

Mission Creek Music Festival 6/7-13 held at several San Francisco venues, including Hemlock Tavern, The LAB, El Rio, and Edinburgh Castle, the festival showcases local musicians, artists, writers, designers, and filmmakers

San Francisco Annual Opera in the Gardens 5/29 at the Yerba Buena Center for the Arts, 701 Mission Street

Stern Grove Music Festival 6/12-8/21 Sundays throughout June and August, at 19th Avenue and Sloat Blvd.

DANCE FESTIVALS

The 27th Annual Ethnic Dance Festival 6/11-12, 6/18-19, and 6/25-26 at the Palace of Fine Arts, 3301 Lyon Street

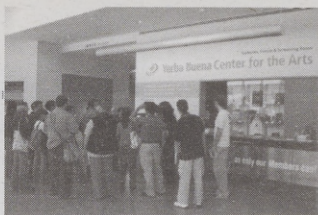
14th Westwave Dance Festival 7/12-31 concerts, workshops, and celebrations of modern dance at ODC Theater, 3153 17th Street, and Cowell Theater, Fort Mason Center

ARTS EVENTS & VENUES

3rd Annual Art in the Avenues 6/4-5 50 local artists from the Sunset Artists Society and the Park Presidio Art Association exhibit and sell their work, at the Hall of Flowers, Golden Gate Park

East Bay Open Studios 6/4-5 and 6/11-12 more than 550 artists invite the public into their studios for self-guided tours, in Oakland near Jack London Square

AAF Contemporary Art Fair 6/23-26 over 60 galleries exhibiting, with lecture series, children's art workshops, and art demonstrations at Festival Pavilion, Fort Mason Center



6th International San Francisco Photographic Art Exposition

7/21-24 an international entourage of galleries and dealers exhibit photographs from the 19th century to contemporary prints, at the Festival Pavilion, Fort Mason Center

SFAI's Diego Rivera Gallery

houses Rivera's monumental work, "The Making of a Fresco Showing the Building of a City" and exhibitions of student work

SFAI's Walter and McBean Galleries

6/9-7/30 exhibitions include Scott Williams and Chris Ballantyne

Asian Art Museum of San Francisco

200 Larkin Street

Berkeley Art Museum

2626 Bancroft Way (Berkeley)

California Palace of the Legion of Honor

1 Legion of Honor Drive (in Lincoln Park)

Cartoon Art Museum

655 Mission Street

Coit Tower

in Pioneer Park at the top of Telegraph Hill

De Young Art Center

2501 Irving Street

Exploratorium

3601 Lyon Street
(at the Palace of Fine Arts)

Headlands Center for the Arts

944 Fort Barry (Sausalito)

Jewish Museum

121 Steuart Street (between Mission and Howard Streets)

Mexican Museum

Fort Mason Center, Building D

Museum of Craft and Folk Art

Fort Mason Center

Oakland Museum of California

1000 Oak Street (Oakland)

Pacific Film Archive

2575 Bancroft Way (Berkeley)

San Francisco Museum of Modern Art

151 Third Street

San Francisco Performing Arts Library

401 Van Ness Avenue

Lyle Tuttle's Tattoo Art Museum

841 Columbus Avenue

Yerba Buena Center for the Arts

701 Mission Street

Zeum/Yerba Buena Gardens

Howard and Fourth Street



Val Diamond in the San Francisco Skyline Hat from Steve Silver's Beach Blanket Babylon. © SSPI 2005
Photo: Larry Merkle/David Allen



© Photo: David Sanger

OTHER EVENTS AND LOCALES OF NOTE

Beach Blanket Babylon

the longest running musical revue in the city, full of pop culture comedic references about current events presented in the improbable context of a modern-day Snow White story. Club Fugazi, 678 Green Street

San Francisco Marathon 7/31

the course runs through Golden Gate Park, the Presidio, Fisherman's Wharf, the Haight Ashbury District, and SBC Park

Golden Gate National Recreation Area

one of the largest urban national parks in the world, the GGNRA contains numerous historical and cultural resources, including Alcatraz, Marin Headlands, Nike Missile Site, Fort Mason, and Muir Woods National Monument, Fort Point National Historic Site, all located within the San Francisco area

Angel Island State Park

hiking, camping, and exploring are available on the largest island in San Francisco Bay, located one mile south of the Tiburon Peninsula, reachable by ferry or private boat

Crissy Field

100 acres of wild, undeveloped shoreline, a favorite destination for walkers, joggers, bicyclists, and

wildlife. Located to the southeast of the Golden Gate Bridge and north of Mason Street, between the Palace of Fine Arts and Fort Point, San Francisco

Mount Tamalpais State Park

known by locals as Mt. Tam, its eastern peak reaches 2,571 feet. Located just north of San Francisco's Golden Gate Bridge in Marin County, Mt. Tam includes 6,300 acres of redwood groves and oak woodlands for hiking, biking, and camping

San Francisco Walking Tours

public walking tours explore the Victorian houses along Broadway, the Historic Civic Center District, and the art deco apartment buildings of Cow Hollow. Tours are given on Saturdays at 1:30 at various locations by the San Francisco Architectural Heritage, 2007 Franklin Street

Within driving distance of San Francisco are: the waterfronts and regional parks of the East Bay, wine country in Napa and Sonoma counties, the Monterey Bay Aquarium, the Point Reyes Peninsula, scenic coastal Highway 1, Muir Woods and Muir Beach, Stinson Beach, Bolinas, **and the list goes on**





Looking Beyond Summer

If you're interested in becoming a full-time student at San Francisco Art Institute, you can still enroll for the Fall 2005 semester in the BFA degree program.

To learn more, visit www.sfai.edu or call our Admissions office at 800.345.SFAI.



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